



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation



"THE BIRTH OF APHRODITE"

A NET IN SILVER AND ENAMEL

BY

ALEXANDER FISHER.



THE STUDIO

THE ART OF 1900. BY A. L. BALDRY.

THERE is a well-worn proverb to the effect that one swallow does not make a summer, which is often used to check the exuberance of those sanguine people who are in the habit of building a massive enthusiasm on a very small basis. The saying serves as a kind of warning against assumptions that are not justified by circumstances and not directed by common-sense, but it does not go far enough in the direction of instruction. To learn how many swallows ought to be put in evidence to prove that summer has really arrived would save many minds from the strain of vague speculation. It would be consoling to feel that they knew where they were, and that there was no risk of committing themselves by arguing on an insufficient premise. They would stand on safe ground at all events, comfortably relieved from the necessity of studying rules of proportion and subtleties of cause and effect.

It is just this sort of knowledge that is anxiously desired by the great array of people who cannot, without assistance, read the signs which mark the coming of a full harvest of artistic effort. They have been told so often that one fine picture does not make a great school, and have been on so many occasions snubbed for being enthusiastic without sufficient cause, that they have acquired a timid view. What natural instincts they may have they are afraid to express for fear they should be taken to task and ridiculed for their simple self-satisfaction. Some other help must be given them, some explanation of the course they ought to follow to arrive at a proper attitude on æsthetic questions, and to reach that safe harbour of comfortable conviction where they will be able to hide

their real unfitness to battle against the storms of outside opinion. Left alone, they might be quite willing to amuse themselves with little things and to enjoy in all sincerity their own untutored tastes. One swallow, or perhaps two or three that chanced to come together, would delight them quite as much



"THE BIRTH OF ATHENE" BY A. L. BALDRY. 1900.



SILVER STATUETTE BY
ALEXANDER FISHER

THE THREE BODHISATTVAS
IN THE TEMPLE OF THE GREAT
GAYASATTVAS



The Art of 1900

a whole swarm, and would leave them in no manner of doubt concerning the reality of the summer for which they were longing.

But now-a-days the untutored taste is out of fashion in art matters. Everyone has to pretend to have the critical faculty whether it belongs to him naturally or not. Everyone is expected to be analytical and to discriminate between æstheticism, pure and simple, and that which covers up imperfections under a fair exterior. The plain man who pins his faith to one type of art, who knows what he likes and will not interest himself in anything else, does not by any means come up to modern standards. For him the single swallow is quite sufficient, and one picture of the sort he wants sets him boasting that the full blaze of the artistic summer has come. This narrow creed, however, can only be professed by the person who is absolutely indifferent to what may be said about him. The sensitive or self-conscious man, with aspirations to be thought enlightened and intelligent, may privately be quite as limited in his æsthetic beliefs, but he cannot stand the ridicule to which he would have to submit if he said openly what he thought. He

has to grope about in search of some kind of guidance that will save him from betraying himself. He waits till the leaders of opinion begin to comment on the number of swallows there are about before he will admit that he has seen one at all, and keeps up a discreet scepticism concerning the advent of summer until the fact itself is beyond dispute. To such a one, especially, a few clear rules as to what form his admirations should take would be an inestimable boon; his existence would be far more comfortable, and his mind would be eased of many irritations.

Really, there is a great deal of truth in the old proverb, even if it is a little vague and unsatisfactory from an educational point of view. There is in existence a tendency to assume that any school-of-art practice which is headed by one or two men of conspicuous power is necessarily in a state of exuberant vitality, and deserves to be regarded as of the highest possible importance. Enthusiasm of an exaggerated kind is wasted upon artistic associations which have really no claim to influence and no right to be ranked as in any sense authoritative. They are hailed as exponents of all that is valuable and illuminating in æsthetic

progress, as evidences of the strong hold that great principles have upon the ideas of the community; and they are worshipped as if they owed their existence to a sort of divine inspiration.

All this is radically wrong, because the foundation for such rampant enthusiasm cannot be said to exist. The measure of the vitality of a school is not so much the eminence of one or two men in it as the numerical strength of the whole body of workers. The summer has not come because one or two swallows stronger winged than the rest have raised premature hopes. These forerunners only hint at what is to be expected; the true perfection of the season is proved by the numbers that follow. When the air is full of busy toilers, striving one



STATUE OF SAINT MUNGO

BY GEORGE HAMPTON, A.R.A.



THE SEATED FIGURE OF THE
BY THE LATE MR. J. H. B. B. B.



DETAIL OF ST. MUNGO STATUE
BY GEORGE FRAMPTON, A.R.A.



DETAIL OF ST. ANNE SEATED
BY GEORGE FRAMPTON AND



STATUE OF PROFESSOR HUXLEY
BY ONSLOW FORD, R.A.



BEAUTY AT THE GATE
BY PROFESSOR YOC. WERRELL, F.A.

PUMA AND MACAW
BY J. M. SWAN, ARA.





GUINEVERE AND THE BREASTER
BY W. E. WOODWARD

against the other, and each one keen on working out his own destiny in the way that seems to him to be best, then is the time for real rejoicing among the people who have been waiting for a sign: and not till then can they safely congratulate themselves on the complete satisfaction of their hopes.

However, as things are now, even the most timid observer of signs and portents can feel convinced that it is summer time with our native school. Art in this country depends for its vitality to-day not upon the inspired energy of one or two famous workers, but upon the strength and

originality of a whole host of able men. We have, it is true, our leaders who stand out above the rest by virtue of their commanding ability, but the lesser lights do not merely follow in the wake of these great ones; they have their own ideas and their own definite aspirations that each in his own fashion is striving his utmost to realise. Consequently there is a vast amount of healthy variety in their methods, and a great deal of freshness and spontaneity distinguish their activity. All aspects of art are presented, not in a perfunctory manner and in accordance with certain recognised rules, but sincerely and logically with a

pleasant intention to secure the right kind of independence. Here and there this independence may be a little exaggerated, and, in its vehemence of protest against dull conventions, it may be open to the charge of eccentricity; yet the protest is without affectation, and its quaintness of form expresses nothing worse than a craving for originality that has for the moment got beyond control. Honesty, indeed, is a virtue that no one can deny to the British school, a virtue that graces the rank and file not less than the most distinguished leaders. It gives a charm to the humblest efforts, and adds a further value to the achievements of the master-craftsmen, and it links together all phases of our national art into a completeness that is full of dignity and significant meaning.

This year the demonstration made by the artists of this country is extremely encouraging. Not only is it interesting in actual accomplishment, but it is also notable for the evidence it gives of steady



STUDY FOR "CHARITY"

BY FRANK BLANGWYN



The Art of 1900

progress and orderly development. In all the exhibitions proofs can be seen that the scope of art practice is widening to include new ways of presenting accepted beliefs and to take in types of original effort that have hitherto been looked upon as little more than bare possibilities. The old limitations have been swept away by a flood of fancies based upon an entirely fresh set of ideas, and our art has thrown off its former subservience to dogmas which held it back from fields of activity where chances of splendid success were open to it. What were once condemned as rank heresies by

the self-constituted leaders of æsthetic opinion are to-day essential parts of the creed that the whole community professes. The effect of this change is apparent enough to everyone who compares the work that fills the public galleries at the present moment with that which was a few years ago viewed as properly orthodox. The contrast is in many ways surprising.

For much of this destruction of obsolete fashions we have to thank the younger men. With the characteristic irreverence of youth they have treated as of no account traditions hoary with

antiquity; and instead of being satisfied with beliefs that were good enough for their grandfathers, they have formed independent conclusions upon an entirely fresh basis. Like the young heir to an old estate, they have rooted up decayed plantations to open out new vistas and to let air and sunlight into dark and musty corners. The clearance has done good, for it has not only left the way open for the representatives of modern thought, but it has stimulated many of the veterans to abandon their stagnant fancies and to throw in their lot with the band of progressives.

Indeed, in the art harvest that has been gathered this season, it would be hard to say whose contribution has been the more helpful. The men of established reputation have been by no means content to rest upon their laurels, and, as they have so often done before, to leave their juniors to gain all the credit for activity in advancement of the higher æsthetics. The honours now are fairly shared, and the balance between the artists who have arrived and those who are winning their way to well-deserved prominence



STUDY FOR "THE WAYS OF MAN ARE PASSING STRANGE"

BY LYAM SHAW



STUDY FOR "THE GATES OF DAWN"

BY H. J. DRAPER

is very evenly held. Many points of difference between the representatives of past and present creeds have vanished outright, and there has been a fusing together of yesterday and to-day that has obliterated distinctions which seemed at one time to be fixed beyond possibility of change. The vitality of our schools must, indeed, be great if it can produce such results and can so unite in one strong movement the most diverse types of intention.

A review of the galleries and studios gives at this moment an admirable insight into the process of revolution that is in progress in British art.

In painting, sculpture and design alike there is sounding clearly a common note of originality. Every worker who is honestly conscious of his responsibilities is not only trying to find something fresh to say, but is seeking for phrases that will give shades of expression unlike any that have been known before. If, for example, we turn to men of recent repute like Mr. Brangwyn, Mr. Byam Shaw, Mr. Harold Speed, or Mr. Bertram Priestman, we find them inspired by the same craving for independence that has through longer years of working guided such modern masters as Mr. J. S. Sargent, Mr. Orchardson, Mr. La Thangue, Mr. Clausen, or Mr. Boughton; but we can perceive in none of them any trace of that uniformity which would imply that they had sunk their respective individualities in an effort to keep within the limits of a prescribed fashion. On the contrary, each one to all appearance is in absolute opposition to all his fellows, speaking a language with different idioms, and it is only by close analysis that the bond of serious intention by which they are linked together can be detected. This diversity of expression makes certainly for development, for it provides a standing proof that there are many directions in which the evolution of our school can go on without being on the one hand narrowed between hard and fast bounds, and on the other hand without being launched vaguely into space to drift uncontrolled and lose itself in empty uncertainty.

It is more than ever difficult this year to choose for comment those pictures which can be said to mark definitely the highest levels of achievement. There are, it is true, a few works which are so obviously great that no hesitation is possible in assigning to them their place of pre-eminence; but there are besides many splendid productions whose merits are so evenly balanced that to make distinctions between them is an altogether puzzling task. Among the canvases which can easily be singled out, the most remarkable are Mr. J. S. Sargent's superbly handled group of the three daughters of Mrs. Percy Wyndham and his vividly living portraits of the Lord Chief Justice; Mr.

The Art of 1900

J. W. Waterhouse's *Awakening of Adonis*, with its noble craftsmanship and exquisite atmosphere of poetic fancy ; Mr. Orchardson's unsurpassable composition representing four generations of the Royal Family ; Mr. Brangwyn's *Charity*, an allegory that has given him a rare opportunity of showing his subtle sense of decoration and his unerring taste in colour arrangement ; and Mr. E. A. Abbey's vast picture of *The Trial of Queen Katharine*, in which he has once again grappled with those combinations of deep tones and gorgeous hues that seem to afford him unbounded pleasure ; not less notable are Mr. Boughton's *Waters of Forgetfulness*, in which his always supple and graceful art has taken to itself a masterly strength of handling and depth of meaning ; Mr. La Thangue's pastoral, *The Water Plash*, with its bright reflection of Nature and charm of rural character ; Mr. East's *Morning Moon*, dignified and significant in design and splendidly sure in handling ; and Mr. Waterlow's *Pastorale Provençale*, a romantic note in which Nature has been used with true discretion to give vitality to an admirable motive.

Then there comes a long list of works which illustrate the comprehensive conviction of our modern school, and justify a keen admiration for its aggregate ability. This list includes such excellent performances as Mr. Clausen's and Mr. Edward Stott's records of rustic incident, Mr. Harold Speed's *Cupid's Well*, Mr. Gotch's *Dawn of Womanhood*, Mr. H. J. Draper's *Water Baby* and *Gates of Dawn*, Mr. Byam Shaw's *The Ways of Man are Passing Strange*, Mr. G. S. Watson's *Prometheus consoled by the Spirits of the Earth*, Mr. Austen Brown's *Wayside Pasture*, Mr. J. Clark's *Songs of Araby*, Mr. C. H. Sims' *In Elysia*, and Mr. Hacker's *Musicienne du Silence*, in which the decorative intention predominates ; the landscapes by Mr. David Murray, Mr. Alfred Hartley, Mr. Peppercorn, Mr. Alfred Parsons, Mr. Moffat Lindner, Mr. Yeend King, Mr. Coutts Michie, Mr. Bertram Priestman, Mr. A. S. Hartrick, Mr. Mark Fisher, Mr. J. L. Pickering, and Mr. Leslie Thomson, which make centres of interest in the Academy, New Gallery, and New English Art Club ; such subject pictures as Mr. F. Bramley's

Through the Mist of Past Years, Mr. Solomon J. Solomon's *Equipped*, and the Hon. John Collier's *The Billiard Players* ; the Nature studies of Mr. Stanhope Forbes, and the portraits by Mr. J. J. Shannon, the Hon. John Collier, Mr. Robert Brough, Mr. W. W. Russell, Mr. P. W. Steer, Mr. W. Llewellyn, Mr. R. Jack, Mr. R. Peacock and Professor Herkomer. Many more could be chosen that are quite as characteristic and as thoroughly representative of the men who can be looked upon as chiefs of one section or another of this country's art, but no expansion of the list could make more definite the evidence of the strength of the æsthetic movement amongst us at this moment.

But even this hopeful stir and activity among



STUDY FOR "PROMETHIUS CONSOLED
BY THE SPIRITS OF THE EARTH"

BY G. S. WATSON

The Art of 1900

the painters is surpassed by the even more stirring energy of the sculptors and the craftsmen who use sculpture as a basis for decorative work. In this branch of practice there is this spring an all-round excellence that is especially encouraging to everyone who has watched the progress of the last few years. Not only is their ideal work of noble power, important statues like Mr. Pomeroy's *Spearman* and Mr. Pegram's *Fortune*, but there are such magnificent memorials as Mr. Brock's monument to Lord Leighton, Mr. Onslow Ford's *Professor Huxley*, and Mr. Goscombe John's *Dean Vaughan*, and such exquisite instances of

craftsmanship as *Guinevere and the Nestling* by Mr. W. Reynolds-Stephens, Mr. Frampton's bronze and ivory bust, *Lamia*, and Mr. Alexander Fisher's astonishing achievement, an overmantel in bronze, enamel, and other materials, which is now on view at the New Gallery. Professor Herkomer, too, has some new enamels, portraits, and allegorical subjects, which show how marvellous a mastery he has attained over the complicated technicalities of this artistic process. Mr. Drury exhibits, instead of the decorative sculpture that has of late occupied him almost entirely, a piece of imaginative work, *The Prophetess of Fate*, that is in every

way worthy of him. It is finely conceived, and is handled with commendable reserve and quiet power.

Altogether there is good reason to be satisfied with the art of the year. The prophets who a few months ago were foretelling disaster, and were warning the world at large to expect little in the way of a harvest, have been proved blind guides. Their forecasts have, happily, failed to come true, and things have gone better than, according to them, could by any possibility have been expected. That this should be so is a matter for rejoicing, for it would, indeed, have been a pity if an unseasonable frost should have come to mar the summer of our school. Years of striving with adverse influences have brought us at last to sturdy maturity, and everyone who wishes well to British art would be glad to see it reap now the fruits of its dogged perseverance in the past. It has been honest in its effort, and has certainly earned the right to encouragement.

A. L. BAILEY.



THE ART OF 1900: LIST OF ILLUSTRATIONS HERE FOLLOWING

PAGE

21. "BY THE DARK WATERS OF FORGETFULNESS." BY G. H. BOUGHTON, R.A.
22. "THROUGH THE MIST OF PAST YEARS." BY FRANK BRAMLEY, A.R.A.
23. PORTRAIT OF MAJOR-GENERAL IAN HAMILTON. BY JOHN S. SARGENT, R.A. *(By permission of Mrs. Ian Hamilton)*
24. "PASTORALE PROVENÇALE." BY E. A. WATERLOW, A.R.A.
25. "SETTING UP SHEAVES." BY GEORGE CLAUSEN, A.R.A. *(By permission of Messrs. Boussod, Valadon & Co.)*
26. "A MORNING MOON." BY ALFRED EAST, A.R.A.
27. "ATTELAGE BASQUE." BY STANHOPE FORBES, A.R.A.
28. "THE WATER-PLASH." BY H. H. LA THANGUE, A.R.A. *(By permission of George McCulloch, Esq.)*
29. "CUPID'S WELL." BY HAROLD SPEED.
30. "EQUIPPED." BY S. J. SOLOMON, A.R.A.
31. PORTRAIT OF MRS. SHANNON. BY J. J. SHANNON, A.R.A.
32. PORTRAIT OF MISS L. ALMA-TADEMA. BY HON. JOHN COLLIER.
33. "THE WATERING-PLACE." BY BERTRAM PRIESTMAN. *(By permission of George McCulloch, Esq.)*
34. "THE DAWN OF WOMANHOOD." BY T. C. GOTCH.
35. "THE AWAKENING OF ADONIS." BY J. W. WATERHOUSE, R.A. *(By permission of James Oyston, Esq.)*
36. "CHARITY." BY FRANK BRANGWYN. *(By permission of George McCulloch, Esq.)*

































Sporting Cups.

SUGGESTIONS FOR THE IMPROVEMENT OF SPORTING CUPS AND TROPHIES. PART II.

"*Ah, que de choses dans un moment !*" cried Marcel, the great dancing-master ; and ah, we may cry, what things go to the making of really fine sporting cups and trophies ! There must be felicity of invention, knowledge of colour, justness of proportion, variety and charm of workmanship, and charm and variety of style, of *motif*, and also of material. These good things were hinted at in the first article, and some of them were thoughtfully suggested by Mr. Reynolds-Stephens, in his two modelled sketch-designs.

Connected with these designs there is one point of particular interest, and, as it happens to be associated with another one that touches the very heart of our subject we feel called upon to refer to it once more. The point in question concerns the fact that Mr. Reynolds-Stephens, in his design for a large yachting trophy, makes use of silver in combination with ivory, gold, crystal, and blue mother-of-pearl, thereby producing a very fortunate scheme of colour. Now, the importance of this feat of craftsmanship cannot be thoroughly appreciated unless we bear in mind that silver, when considered from a point of view of art, is at the present moment in bad repute. Indeed, it is now so "cheap," so aggressively common, because so ill-used by the manufacturing silversmiths, that the beauty of it is in much the same case with that of a good piece of music which

the barrel-organs have rendered hateful. To many people of taste, that is to say, it is a thing not merely discredited, but even vulgarised out of recognition ; and to such persons, clearly, the art value of silver has to be rediscovered.

Something to this end may be done by every worker in silver who is gifted with a true sensibility of what is beautiful. Thus equipped, he will take advantage of the many means by which he can give to his productions an aspect that is pleasing and unfamiliar. For instance, he will avoid in his treatment of the metal any kind of surface having the least resemblance to the sleek,



SILVER LOVING CUP

BY MR. R. S. STEPHENS

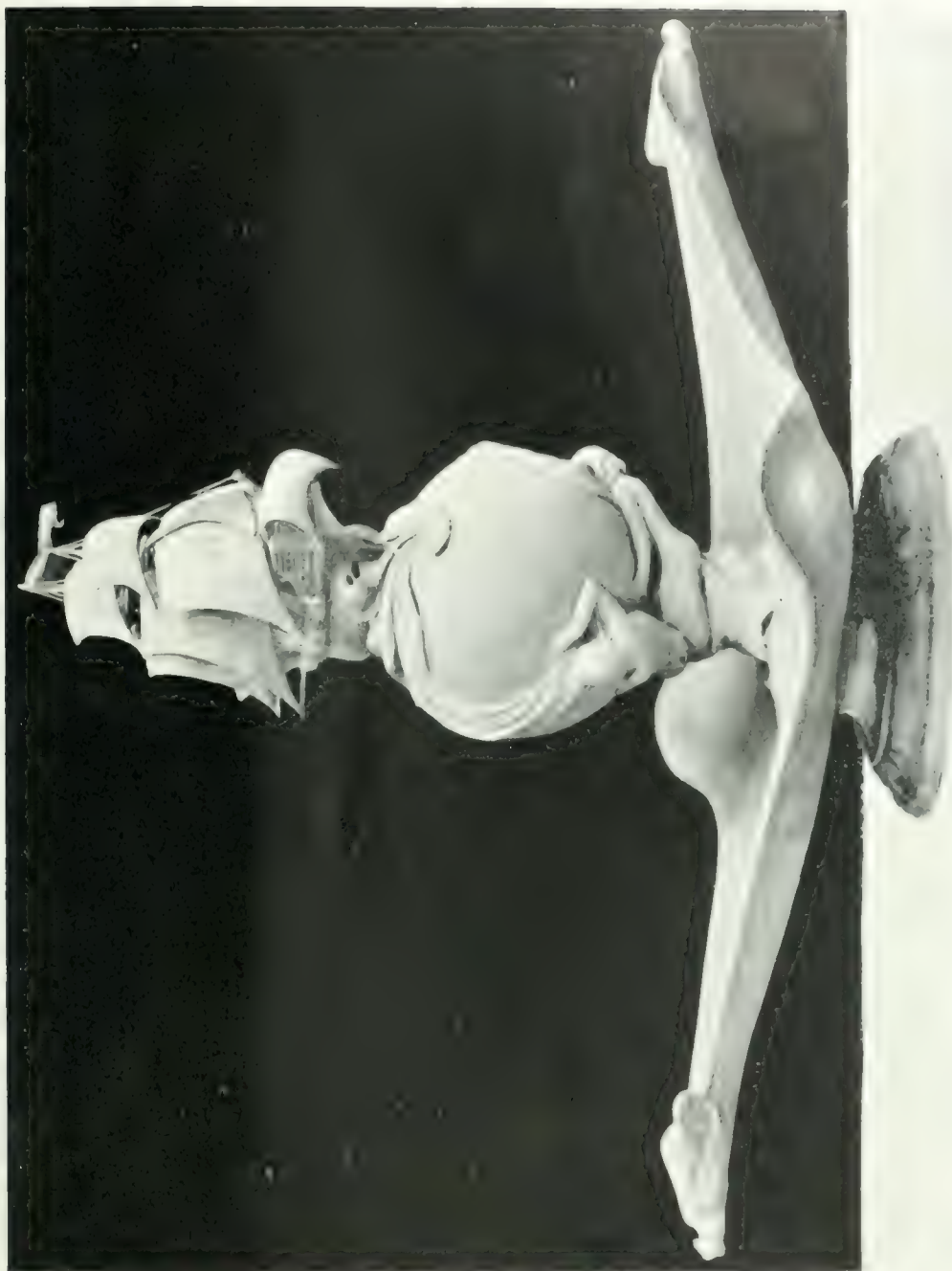
(Designing a Yachting Trophy)

(The Cup)



(Design for a silver cup.)
Copyright reserved by the designer.

DESIGN FOR A SILVER CUP.
BY MARY G. HOUSTON



STILL A NOVEL BY ANNE BRONTE

Sporting Cups.

vulgar, over-polished silverwork in the shops; and by this means he will turn to the profit of his craft the fact that artistic beauty is, in this case, a matter of surface. What the enemies of silver detest most of all is the self-assertive smoothness, so devoid of tone, so pretentiously mechanical and meretricious, with which "the trade" fascinates the general public, degrading silver in art value to the level of the cheapest electro-plated ware. To avoid this result of industrial methods is to make

silver itself again, so that it seems a rare and beautiful new metal; and for this reason too much attention cannot be drawn to the all-important part played by texture, by surface, in the treatment of this persecuted metal.

But this is not all. If silver is to be dissociated from all memories of bad work, and if we wish to see it freed from its present position as a drudge of the public-enslaved manufacturers, then this all-important question as to surface must be enforced upon the popular mind, and craftsmen must think of it always in connection with other things that run strongly counter to the industrial methods and finish. Thus silver, for example, must be thought of in relation to colour. There are many felicitous ways in which it may be employed with other substances, all beautiful and many-hued. This is what Mr. Reynolds-Stephens illustrates, and illustrates with much success, in his modelled sketch design for a large yachting trophy, the description of which will be found in the first article. He has remembered that in art familiar old things become new in new combinations; and it is to be hoped that his example will be widely followed.

Further, is there any reason why silver should always have a place in the making of presentation cups and trophies? We think not. There are other serviceable materials, and it certainly cannot be said that the incessant use of silver is creditable to any man's artistic enterprise and resourcefulness. The history of cups and their customs affords many helpful suggestions, and during the course of these papers



DESIGN FOR A SILVER SPORTING CUP
"TROPHY" PRIZE COME A NEW

BY DAVID VLAZLY



DESIGN FOR A SILVER SPORTING CUP.
FIRST PRIZE "STUDIO" COMP. A XLV.
BY DAVID VEAZEY

Sporting Cups.

we shall advocate the occasional employment of copper, and pewter, and bronze, of iron inlaid with softer metals, and also of decorative wood, as in the old Irish *methers* and the Saxon mazer-bowls. Something, too, will be said about enamel, while to-day a few remarks will be made on the use in metalwork of beautiful stones, some fairly common, others rare and expensive.

In all great periods of art such stones have been of the utmost service to metal-workers. Jewelled sword-scabbards and dagger-handles, and many other objects, including cups, are to be met with in most collections of art antiquities, both European and Oriental, and when the jewels are not squandered, when they do not produce mere glitter, their presence is a witchery to the eye. And it then makes us wish that modern metal-workers would employ these gay ornaments more often than they do at the present moment.

Here the question of expense arises, and hence it is convenient to record the fact that gems possessing slight flaws may be purchased cheaply,

as any visitor to Ceylon knows. Such gems may be despised by experts, but for decorative purposes they are often quite as serviceable as unflawed stones of the greatest purity. Remember, also, that recent discoveries have made familiar to the world at large a good many beautiful minerals, which were almost, if not entirely, unknown to our forefathers. Thus mining operations in America have brought to light the Amazon stone and labradorite, two varieties of feldspar. They are attractive, they have no great rarity, and they are sufficiently hard and dense to be of great value to metal-makers. Amazon stone, from Pike's Peak, is emerald-green in colour, while labradorite is remarkable for its lovely play of iridescent blues and greens and yellows. And mention may be made of willemite, a silicate of zinc, usually of a brilliant citron yellow. Russian rhodonite, a silicate of manganese, rose-red in colour, ought also to be remembered; it occurs in a massive form, and in carefully-selected pieces will be found as useful as sodalite, a mineral found in the Ural Mountains. Sodalite is a silicate of soda and alumina, with some chlorine,

and is remarkable for its superb violet tint of blue in broken shades. Equally useful to metal-makers are the "fire" opals of Mexico, the light-green opals of Silesia, and the New Mexican variety of malachite, in which the green is banded together with the blue azurite. If we add to these the more historic stones — lapis lazuli, green jade and jasper, topaz and carnelian, amethyst, amber, chrysoprase, serpentine, turquoise (the blue Persian and the green Chinese in the matrix)—the list will be found to possess a splendid range of colour in reds, blues, greens, and yellows.

The small nacre-covered irregularities—imperfectly formed pearls—found upon the linings of certain species of bivalve shells, are frequently most beautiful in colour; and when



LITHO BY CHALLENGE CUP

BY E. DORRANT WOOD



(Designed especially for "The Student")
Copyright reserved by the designer

MODEL OF A CHALLENGE CUP
BY E. DERWENT WOOD

Sporting Cups.

they are cut out in such a manner as to preserve their natural irregularity of form, they are most valuable as adjuncts to the decoration of silver-work.

We are glad to find that already one importer of precious stones, Mr. A. Wainwright, of 97 Spencer Street, Birmingham, is getting together from various parts of the world examples of beautiful minerals and cutting them in such a manner as to adapt them for use by the worker in silver and gold plate; and we wish here to acknowledge our indebtedness to him for giving us an opportunity of examining many uncommon and serviceable specimens.

A few words may be said with advantage now about the setting of stones in metal-work. The best way is to fix them firmly in simple bezels, taking care to regard them, not as mere ornamental accessories, but as dangerous tests of the competence of craftsmen, for jewels are to metal-workers what superlatives have ever been to writers; and if this fact is kept constantly in mind the mistake of employing stones so freely as to make them obtrusive, and therefore harmful

to the work which they ought to complete, will be avoided.

Another important thing is to turn to good account all pleasing peculiarities in the shapes of stones. By way of example, take a gem as irregular in form as water-worn pebbles are. Most lapidaries would cut it into a perfect oval or a perfect round, and by so doing would destroy much of its beauty, and of its distinctive character and charm. Natural irregularities should be retained as often as is possible; and be it noted again that flawed gems, having a fine play of broken colour, may be bought cheaply and should be highly prized by the artist who works in metal.

The illustrations this month represent designs by five artists: Miss Mary G. Houston, Miss Gertrude Smith, Mr. Onslow Whiting, Mr. D. Veazey, and Mr. F. Derwent Wood.

Place aux dames! Miss Houston has for several years been noticed as a designer of rare promise. Down till now her successes have been won in the art of decorating flat surfaces, but to-day she proves that she is no less fortunate when working "in the round." Her three-handled loving-cup has a large style, is boldly constructed, and full of a true feeling for silverwork. As to the pleasing severity of the archaic form, that comes from a Celtic source. It was suggested, not by a piece of old Welsh earthenware, but by the Dunvegan Cup, a famous Irish *methen*, a long description of which may be found in Note M to Sir Walter Scott's "Lord of the Isles."

The other cup designed by Miss Houston has a different kind of austere form and attractiveness. The strongest of its good points will be found where most modern cups are very weak — *i.e.* in the foot. There are defects, it is true, the surface being somewhat "tight," and the waves suggested on the lid rather small in treatment; and many will think that the sail held by the little figure blows away from the rest of the design to the injury of the essential close union of all the parts. But these blemishes are matters of detail, and could easily be remedied.

Miss Gertrude Smith is a metal-worker, and her aim in designing



YACHTING CUP IN SILVER

DESIGNED AND WROUGHT BY
GERTRUDE SMITH

Sporting Cups.



SKETCH MODEL FOR A YACHTING CUP



BY GEORGE E. SMITH

(Copyright 1900 by the artist)

silver cups is to obtain pleasant shapes by the use of subtle curves, as far removed from the ordinary rounded and bossy ones as is consistent with the qualities of the metal employed. And she perceives also how necessary it is not to cover the surface with ornament, but to keep some parts of the metal unembellished so that the light

may play there freely and show up the twists and changes of plane in the modelling. On several occasions Miss Smith has executed cups for sporting clubs. Last year she made one for the Cowes Regatta, and of this yachting cup an illustration is given on page 44. Here we have a creditable piece of work, far in advance of the

Studio-Talk

trade standard; but Miss Smith complains that insufficient time was allowed her, so that she could not avoid several defects due to haste. This accounts for the somewhat cramped letters of the inscription. Why do sporting clubs forget that metal-workers cannot possibly do their best when hurried? There are times, no doubt, when cups have to be ordered in a hurry, but those which are needed for the Cowes Regatta, or for any other annual meeting, could and should be commissioned six or seven months in advance.

Mr. Whiting's model for a yachting trophy, represents an Elizabethan ship sailing over a globe supported by mermaids. There is room

for criticism here, if no figure in decorative art should be made to bear such a pressure from above as seems crushing in its force; but Mr. Whiting is free to say that he has many ancient and great precedents to keep him in countenance, and he certainly exhibits both thought and vim in the realisation of his *motif*. His trophy could be made entirely of silver, or the globe could be fashioned out of agate or some other beautiful stone.

The two designs by Mr. David Veazey are the result of a "Studio" competition. They are full of good intention, and should encourage Mr. Veazey to persevere. The use of leafed branches for the stems of cups needs reconsideration, as stems formed in this way would probably look brittle in silver.

Mr. F. Derwent Wood, in his model for a challenge cup, is influenced by a good old tradition of German silver-smithing. The base would no doubt be better were it less complicated, but the body and the lid are strong in character, and afford plenty of scope to any skilled metal-worker who sets adequate store by plain surfaces and vigorous lines.

(To be continued.)

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—At the beginning of May the Fine Art Society opened an exhibition of Sir John Tenniel's drawings for *Punch* cartoons. This was the second show of similar works that had been held in the same galleries, and its 161 pencil drawings formed an invaluable commentary on the course of events in European politics since 1895. The last drawing in the collection had appeared in *Punch* on April 11, 1900, so that students of Tenniel's art had an excellent chance of comparing its present-day characteristics with those of five years ago, when the great humorist was already seventy-five years old. Here and there the touch was not so strong as it had been, but in the most recent cartoons of all, and especially in those relating to the Transvaal, there was a second youthfulness of vigour that surprised and delighted everybody. If Sir John Tenniel had been affected by what Carlyle described as "the sick sentimentalism" of the age, or if he had departed in any way from his unimpassioned desire to see things truly as well as humorously, his *Punch*



TABLET

BY F. DERWENT WOOD

Studio-Talk

cartoons could not have become what they have long been, *i.e.* unbiassed and memorable records of the greatest events agitating the public mind. That these historical documents in graphic humour and satire should be allowed to pass one by one into private hands is very regrettable. They ought to be purchased by the nation and hung in a public gallery.

approaches his subjects in the right spirit, for concerned though he plainly is with considerations of symbolism and ideas of doctrine, he does not forget the duty that he owes to his art. The pictures—there are nine of them altogether—are admirably drawn and painted, and are not without great beauties of colour combination and tone management. Moreover, their symbolism is



STUDY FOR "THE FASTING AND TEMPTATION"

BY A. E. EMSLIE

We have pleasure in giving an illustration, on the opposite page, of a well-modelled statuette by the clever young sculptor, Mr. F. Derwent Wood.

The series of religious pictures with which Mr. A. E. Emslie preaches a sermon on the text, "God is Love," deserve remark as serious and earnest efforts to deal with material that few modern men are accustomed to handle. Mr. Emslie, however,

neither abstruse nor weakly common-place but honestly impressive and suggestive. They deserve close study, and claim not less appreciation from lovers of good craftsmanship than from the larger public which is more interested in what the artist has to say than in the particular idiom he uses to express his beliefs. The series is being exhibited at the Egyptian Hall, in the upper room, which is called for the occasion the "Emslie Gallery."



STUDY FOR "THE CALL"

BY A. E. EMSLIE

As an assertion of what women can do in art, the exhibition at Earl's Court this year is quite worthy to be taken seriously. It shows very adequately the many directions in which the feminine capacities are progressing under the influence of modern ambitions and present-day educational facilities. The collection of pictures, drawings and sculpture that fills the Queen's Palace is interesting because it presents an agreeable mixture of British and foreign art, and affords chances of comparison that are definitely valuable. The average is reasonably high, for although a good deal of work has been included that can be passed by without attention there are many pictures of real merit that raise the level of the show and give it a good measure of authority. Most of these notable productions come from abroad, but some of our native artists—like Mrs. Swynnerton, Miss Fanner, Miss Stewart Wood and Miss Bessie Macnicol—hold their own well against all competition, and provide centres of interest in the galleries. Another section of the exhibition is given up to a collection, arranged by

Mr. Grego, of pictures of women of various dates, painted chiefly by deceased masters. Some admirable canvases have been chosen from famous private galleries, and an excellent result has been arrived at. In this same section is hung a series of water-colours of types of feminine beauty by Sir J. D. Linton, several pastels by Mrs. Jopling, and groups of pretty faces and figures by Mr. H. T. Schafer, Mr. Bernard Partridge, Mr. Harold Speed, Mr. Storey, and other artists who can treat feminine charms with success. As there is, besides, a great number of examples of those crafts in which women excel, the show is clearly acceptable as a sincere effort to fix the place that women should occupy in the modern æsthetic movement.

At Mr. Fordham's agency, in Maddox Street, Regent Street, Mr. J. Paul Cooper has recently been showing some refined work in shagreen and silver, one example of which is illustrated on this page. The varied



CASE IN SHAGREEN

BY J. PAUL COOPER



ESCUTCHEONS

THE FINE ART SOCIETY, BRISTOL

qualities of delicate colour obtained by Mr. Cooper are very pleasing, and it is to be hoped that he will succeed in his effort to make popular once more an exquisite material which has been too long neglected here in England.

Our age has produced a great many women who are painters, but very few painters who are women. The charm of womanliness in art has not been appreciated by the gifted fair, so they have wasted their time and impaired their talents by attempting to be manly. Here and there a great exception has been found, like Madame Morisot in France, and Lady Waterford in England, but the exceptions are very few. Among them Mrs. Stanhope Forbes now occupies a leading position, and it is pleasant to note that her recent exhibition at the Fine Art Society was deservedly a great success. It comprised forty-nine pictures and water-colour drawings, and there was not among them a single false note. Children, landscapes, flowers, and other subjects, like the *Basque Interior*, the *Shepherd of the Pyrenees*, and *The Bakehouse*, were all excellent in colour, with a tender firmness of touch in drawing, and with the distinction that always belongs to womanliness of sentiment and of observation.

BRISTOL.—The child is father to the man. In spite of the labours and munificence of one or two older citizens in

the cause of art, it is mostly left to the youth of Bristol to attempt the regeneration of their elders in this direction. Naturally, the result is discouraging. Civic bodies are not moved in a moment, nor a town full of busy men in a month; but the younger generation perseveres, and steadily turns out useful and artistic work whilst living for the while upon its own approval.

The Kensington Government School of Art, Berkeley Square, is one of the nurseries responsible for much of the artistic training carried on in Bristol, and it was there that a recently-held exhibition of students' work contained amongst others the designs, etc., here reproduced. The school itself was founded in 1890 under the direction of Mr. John Fisher, a master whose personality extends to every pupil who passes through his hands. Mr. Fisher is a clever workman and a winner of many medals, but he is

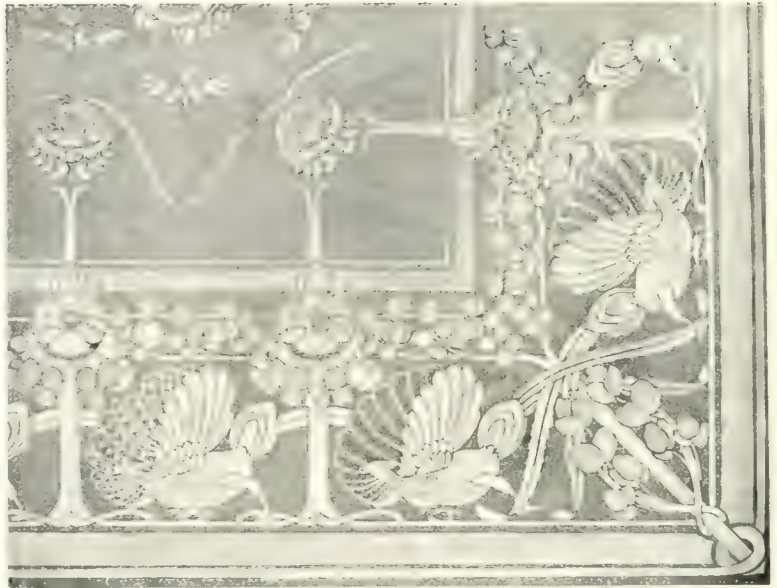


ESCUTCHEONS

THE FINE ART SOCIETY, BRISTOL

more than a mere prize-hunter, for he possesses that power of imparting his knowledge to those about him which is so essential, yet so often lacking, in those who make teaching their profession. The progress of the school is sufficient to prove this.

Everyone should be a specialist of some kind nowadays, and the speciality of the school is designing and modelling. Drawing is by no means neglected, however, as evidenced by two sketches shown at the exhibition, one in pen and ink for magazine work by I. P. Stonelake, and the other a lead-pencil drawing by Nelly Birch, to illustrate the well-known rhyme "Au clair de la lune." The designs for damask table-linen by F. B. Fulford were capital examples in one branch of manufacture, whilst D. Bryan's gates and railings were good in another. Silver-ware was contributed by Kate E. Hippisley—a lady who, by the bye, has been successful in THE STUDIO competitions—and tiles were shown by C. V. Allen, who has drawn a strong but prettily-tinted pattern, with the pea as



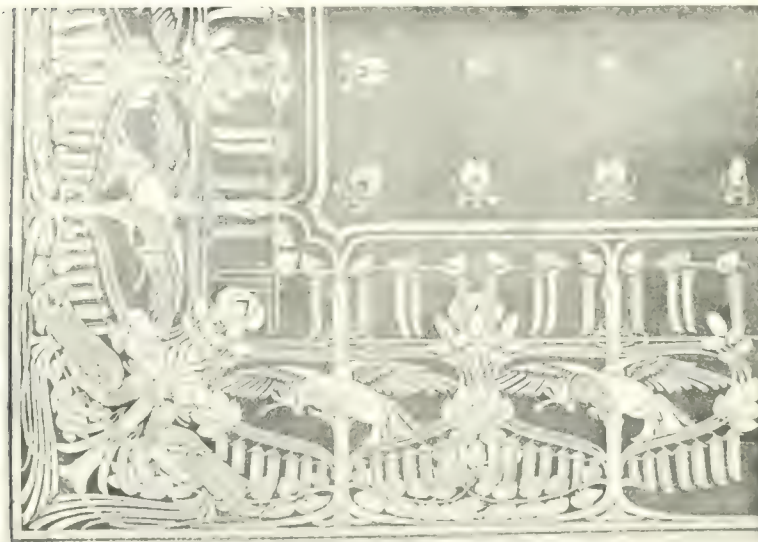
DESIGN FOR DAMASK TABLE LINEN

BY F. B. FULFORD

its basis. F. B. Fulford's escutcheons were also well arranged, and capable of being easily worked.

Of the modelling one can hardly speak too highly. Charles A. Sheehan's *Temptation*, a relief panel, showed really skilful treatment, as did also a design by Tracy Tratman, whilst a frieze by Mabel Thatcher was broadly modelled in excellent style.

L. A. B.



DESIGN FOR DAMASK TABLE LINEN

BY F. B. FULFORD

GLASGOW. — The thirty-ninth exhibition held by the Royal Glasgow Institute of Fine Arts is now open. Apart from loan pictures the show is distinctively one of Scottish art, in which the East of Scotland gets a fair share of representation. The Hanging Committee consisted of Messrs. Corsan Morton, J. Reid Murray, and William Beattie, and these gentlemen are to be congratulated on their impartiality. The arrangement of

the pictures on the walls, however, leaves much to be desired; even after making allowance for the limited accommodation afforded by the Galleries in Sauchiehall Street, and the consequent necessity for arrangements which do not make for harmony, there is an evident want of balance and method in the hanging which is unfortunate. The frieze of oil pictures in the Architectural room is an objectionable arrangement, and it is a pity that the upper walls could not have been simply draped as last year.



DESIGN FOR TABLECLOTH

(See *Tablecloth* page 100)

BY CAROL A. JONES

If the loan pictures are fewer in number than in some previous years they are without exception of high quality, and, in themselves, form an exhibition of sterling worth. They include *Charity*, by G. F. Watts, a splendid example of the later manner of that accomplished artist; Romney's portrait of *Mrs. Inchbald*; Colin Hunter's *Signs of Herring*; an interesting early picture by Rousseau; *Dysart*, a beautiful work by Sam Brough; and *The Devil's Bridge*, a brilliant impression of a mountain gorge by Turner.

Space will permit of only a brief reference to a few of the more notable exhibits. Portraiture bulks largely in the exhibition, while the art of the landscape painter is much in evidence, and, in a lesser degree, that of the subject painter. George Henry's portrait of *The Honourable Mr. Justice Darling* is reticent and dignified. In the portrait of a former Lord Provost of Glasgow, *Sir David Richmond*, J. S. Sargent has scarcely done justice to himself. James Guthrie's *Mrs. Watson* is an example in which dress is duly subordinated to the personality of the sitter. E. A. Hornel's *Fair Maids of February*, purchased by the Corporation,

is remarkable for its decorative feeling and glowing colour, and marks a distinct advance on the former work of this artist.



DESIGN FOR DAMASK TABLECLOTH (See *Tablecloth* page 100) BY E. G. PALMER

Among the other artists represented are James Paterson, A. K. Brown, E. A. Walton, Tom McEwan, P. MacGregor Wilson, and Thomas Millie Dow. As usual, the sculpture is placed in the entrance hall. This section is much stronger than usual, and among the contributors are Shannan, J. Tweed, Onslow Ford, Pomeroy, and Kellock Brown.



DESIGNS FOR WROUGHT-IRON GATES

(See *British Studio-Talk*)

BY T. D. BRYAN

LIVERPOOL.—Mr. Thomas Huson, R.I., has designed and executed several repoussé copper panels representing scenes in the port of Liverpool, intended for the decoration of the dark mahogany moulded wall framing of a billiard-room. There is rich harmony of colour between the metal work and its woodwork surrounding.

Liverpool artists have very heartily co-operated in promoting an exhibition of pictures and of arts and crafts in the neighbouring Borough of St. Helens, where the municipalities have fairly well adapted the public museum in Victoria Park, in the hope eventually of establishing a permanent art gallery there.

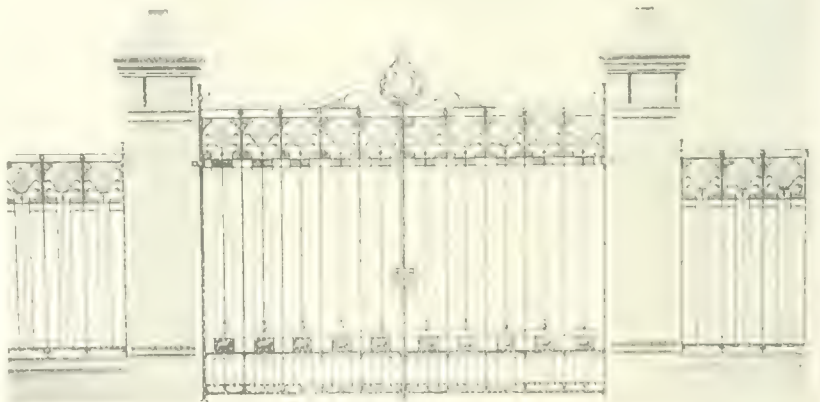
A prominent feature is made of Room VII., devoted to the works, about fifty in number, of Robert Fowler, R.I., with an effective portrait of the artist by R. E. Morrison. Other Liverpool artists contributing include Follen Bishop, A. E. Brockbank, F. T. Copnall, John Finnie, R.C.A., Hamilton Hay, J. Kirkpatrick, Mary McCrossan, G. Hall Neale, Mrs. Maud Hall Neale, Richard Wane, David Woodlock, and James Lowers, A.R.C.A. Loans of important pictures have been supplied from the Corporation Art Galleries

of Blackburn, Leeds, Oldham, Preston, Salford, Southport, and Warrington. Also many interesting works have come from private collections in the locality; the chief of these are some fine examples of paintings by Henry Moore, R.A., John Brett, A.R.A., John Reid, Albert Moore, J. Robertson, etc., lent by Mr. Frederick H. Gossage, J.P. The exhibition is further enriched by

contributions from a number of other prominent artists. The committee were well advised to include an arts and crafts section in this exhibition, and they may be congratulated on the success which has attended their resolution to make this both interesting and educational.

H. B. B.

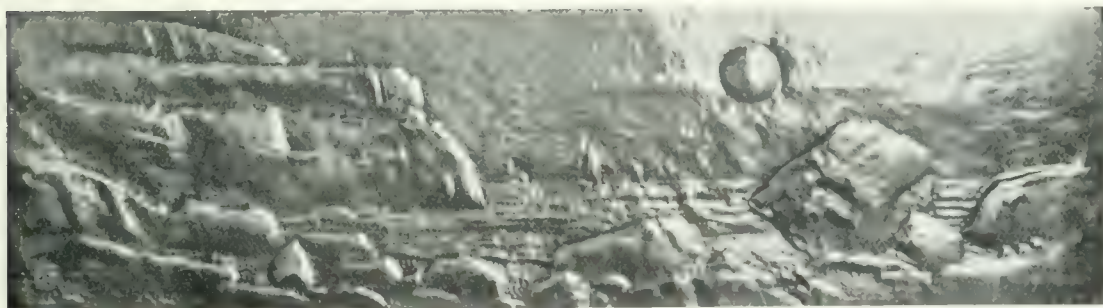
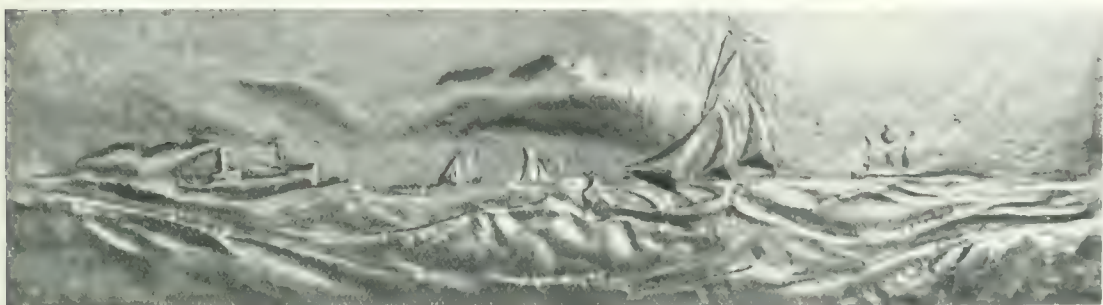
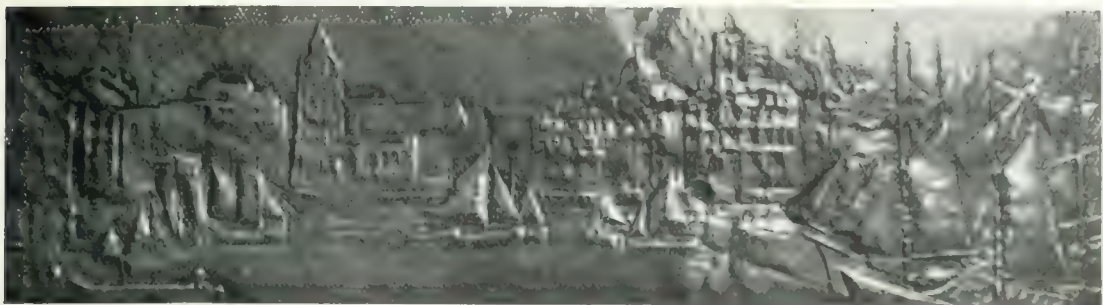
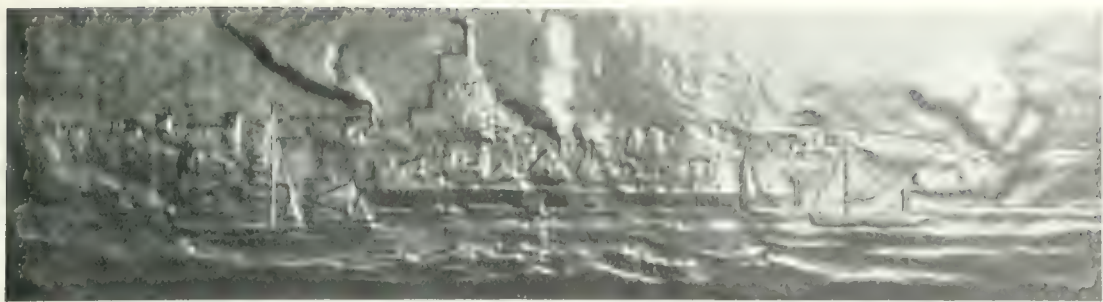
BERLIN.—The art movement has developed so rapidly that it becomes difficult to follow it in detail. But it may be asserted as a fact that practically all the good work seen here in the course of the winter was by artists of eminence, some of it too of no recent date. The question arises again and again whether there is any advantage in having exhibitions in five or six *Salons*, which follow one another so quickly that it becomes impossible even for the experienced art critic to maintain a clear perception



DESIGNS FOR WROUGHT-IRON GATES

(See *British Studio-Talk*)

BY T. D. BRYAN



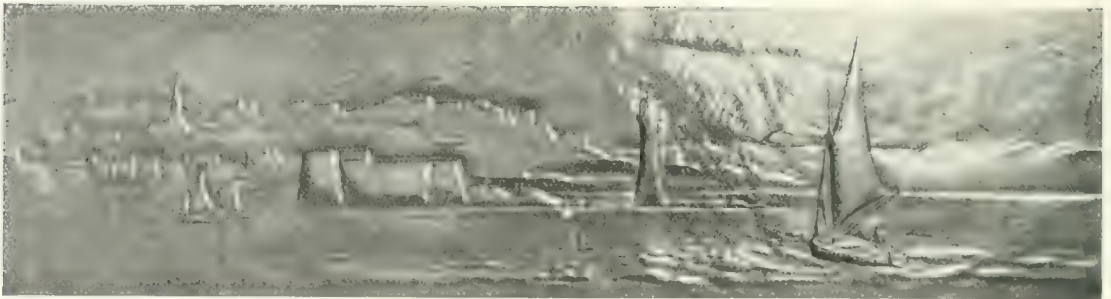
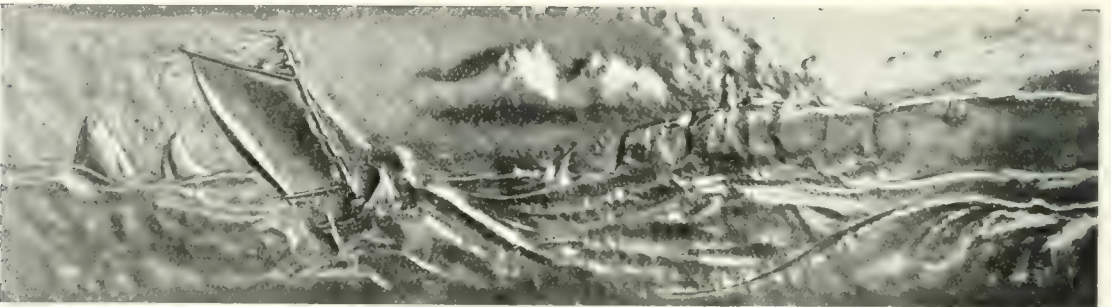
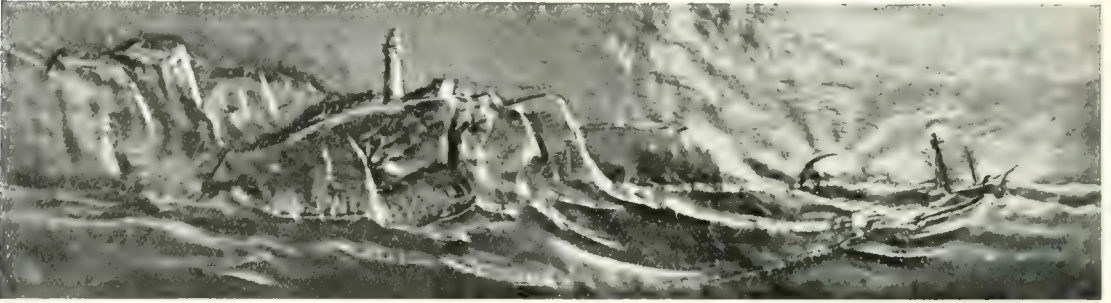
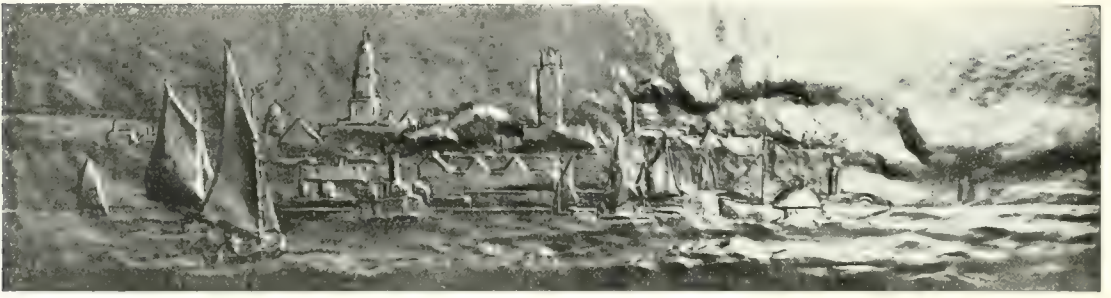
REPOUSSÉ COPPER PANELS

BY THOMAS HUNSON

for each individual work, and to pronounce a just criticism thereon.

In our public exhibition of paintings of the 19th century were two pictures by W. Leibl, one of them consisting of two heads from the *Wildschützenbild*, which was destroyed by the painter.

We also saw a highly interesting landscape by Adolf Menzel, dated 1847; an early and very fine *genre* painting by Gabriel Max, who became known later by his studies of anæmic-looking women, and by his experiments in the direction of utilising spiritualism for the purposes of his artistic manifestations; an heroic landscape by Feuerbach; a



REPOUSSÉ COPPER PANELS

BY THOMAS HUSON

striking painting the *Schuesterwerkstatt* by Max Liebermann, painted in Holland; and a large canvas styled *Abendmahlsfeier in Hessen*, by Bantzer of Dresden. Among the sculpture was a bust by Rodin.

The Academy organised during the winter a large exhibition of the works of Ludwig Knaus, in

celebration of his seventieth birthday. The paintings of this venerable artist are so well known, even abroad, by means of reproductions, that no description of his style is required. Together with Vautier, Knaus represents all that is best in the *genre* painting in favour thirty or forty years ago—that unambitious and humorous treatment of “parochial” life, which for a brief time seemed

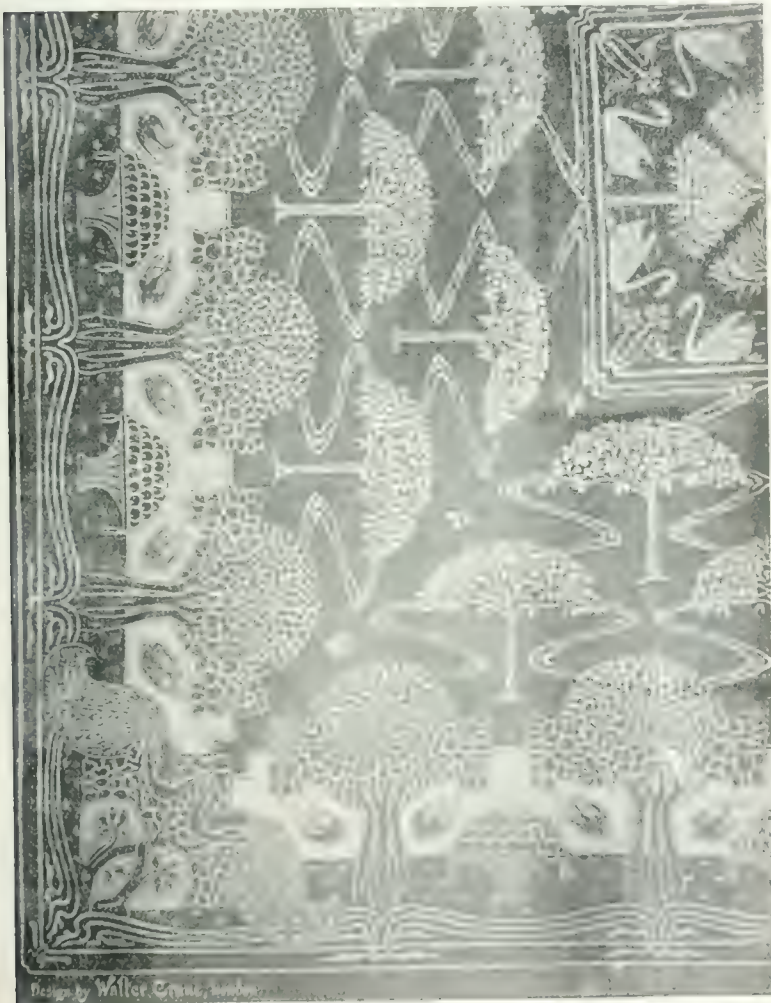
to become the chief aim of German art, supported as it was by the approbation of a public quite innocent of things æsthetic. Yet we cannot blame the initiators of a style such as this when, by reason of its popular favour, it is imitated, vulgarised, and carried beyond its proper limits by mediocre painters—a class not yet exterminated!

Ludwig Knaus was a real artist. He was a keen observer, and possessed the gift of reproducing faithfully all he saw. Not for nothing did he work in France at the time of the great colourists. His paintings, often rich and warm in tone, surprise one by their abundance of finely-executed detail. But the set purpose to entertain, even to amuse, is often too patent; and herein the painter exceeded his artistic resources. The present artistic generation will not be satisfied with mere "anecdotes"; it wants either more or

less, and thus our admiration for work such as that of Knaus is not unmixed with other feelings. The great public, however, on the occasion of this display, celebrated a new triumph for an old favourite to whom they owe many a pleasant moment.

Among the big *Salons*, Schulte's, hitherto very conservative, has undergone a marked change of late, and many good examples of the new art movement were to be seen at their winter show. There was little of importance from the Berlin painters, but many of their collective exhibitions during the winter became fashionable in Court and Society circles. The Hungarian painter, Philipp László, who lives in Berlin, was represented at Schulte's by numerous portraits of aristocratic personages. His pictures are somewhat superior to the ordinary conventional works

of the sort, possessing, as they do, a certain "knack," being passably discreet in colouring, and moreover undoubtedly clever. I prefer László to the Viennese artist, Angeli, but Winterhalter, certainly no great portraitist, invests his subjects with far more dignity than either. By far the best work ever done by László is his portrait of the venerable Imperial Chancellor, Prince Hohenlohe. Yet when we compare them, how much more distinguished, how much more artistic, the portraits of Lavery! With him the chief aim is to produce a work of art. Herkomer has achieved a great success here in fashionable society by his large display, which includes the celebrated *Dame in Weiss* (Miss Grant) and the *Dame in Schwarz*. Has not the Emperor himself sat to him? On the other hand, many people have received him with coldness. What will posterity's verdict be? There will hardly be a



DESIGN FOR DAMASK TABLE CLOTH

BY WALLER CRANE

Studio-Talk

place for Herkomer beside Van Dyck, Reynolds and Gainsborough!

There was good landscape work seen at Schulte's from the easels of the young "Worpsweder" artists; but most of the paintings were too large, and sometimes over-laden with colour. G. Schönleber, of Karlsruhe, made a brave show with his strong, stormy landscapes, some from Holland, some from his native land. Equally good were the canvases sent by Fritz Thaulow (including several views of the old bridge at Verona), and the tender, finely-conceived paintings by Whitelaw Hamilton.

At Gurlitt's we have once more seen numerous paintings by Leibl, and several landscapes from the brush of Wilhelm Sperl. This exquisite artist,

since his youth a friend of Leibl, with whom he lives in a secluded village among the mountains above Aiblings, is not so well known as he deserves to be, even in Germany. On this account it is pleasant to be able, through the kindness of Herr E. Seeger, to reproduce some of his paintings in these columns. He has chosen his subjects among the Bavarian highlands where he dwells, and nothing is too simple to attract his keen observation.

Walter Leistikow of Berlin (see *THE STUDIO*, Vol. XI., p. 127) has repeatedly endeavoured to achieve good decorative work; and beauty of colouring and simplicity of line should surely appeal to the beholder. Yet now we find him returning to the realistic reproduction of actual detail—the foaming water and the play of the

setting sun upon them; only the slowly circling gulls reminding us that he was wont often to use *motifs* of the same sort for ornamental purposes. In any case, Leistikow, with his sense of style, his power, and his brilliant colouring—displayed to the full as they are in his simple scenes from the neighbourhood of Berlin—remains in the front rank of our landscapists.

We are indebted to the Casserei *Salon* for bringing before the public the works of the great foreign artists. There we first saw many paintings by Monet and Degas; there, too, a small collection of old English paintings by Reynolds, Gainsborough, and Romney, with numerous small studies by Constable; and there we now have various pictures from the Fontainebleau School, and other charming things by Monet, Sisley, and Pissarro. Among the Germans represented are W. Trübner and Slevogt, who both reveal great but scarcely matured gifts for colour.



LANDSCAPE

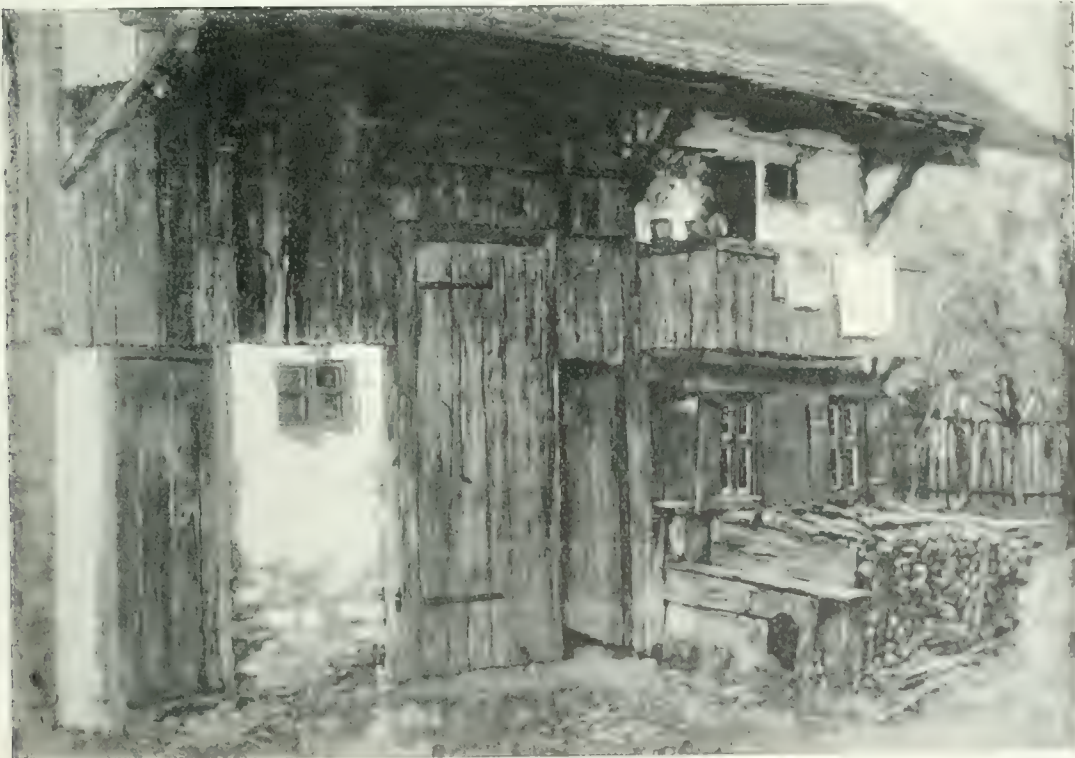
(By permission of E. Seeger, Esq.)

BY W. SPERL



SEA-CAPE

BY W. L. LESTIKOV



"A COUNTRY COTTAGE"

(Composition by W. L. Lestikov)

BY W. L. LESTIKOV



"THE DANCER" STATUETTE BY F. KLIMSCH

Reproductions of some of the work of a young Berlin sculptor, Fritz Klimsch, are now given. He was born at Frankfort-on-the-Main in 1870, and at first studied under his father, Eugen Klimsch, the painter. Subsequently he worked at the Berlin Academy, and was for some years in Rome and Paris. Some of his portrait busts and nude figures show careful observation of Nature and no little feeling. His figures are full of movement, but, as every artist knows, a great deal depends on outline in plastic work. It is to be hoped the young sculptor may have an early opportunity of displaying his skill on some larger monument (and monuments are springing up like mushrooms all over Germany), but, unfortunately, in the distribution of such commissions considerations not altogether artistic very often prevail.

A few words are due in conclusion to the de-

partment of art handicrafts. More interest is now being taken in work of this sort, and at the *Salon* of Keller and Reiner we have the opportunity of seeing many excellent examples of furniture, jewellery, pottery, glass-ware, etc. H. Hirschwald has also been exhibiting some novelties, such as rooms furnished and designed by Otto Eckmann or Plumet or Selmersheim, the work admirably executed in the workshops of the "Hohenzollern kaufhaus."

A number of designs for damask table-linen, one of which is illustrated here, afford further proof that



STATUETTE

BY F. KLIMSCH



POTTERY-WARE

BY SCHMITZ 22 11

among the better classes there is a demand for artistic house decoration, and that our manufacturers are meeting that demand. These patterns were designed for the firm of Norbert Langer and Sons, of Deutsch-Liebau (Moravia), by Walter Crane and H. von Berlepsch, of Munich. They are quite beautiful, and thoroughly adapted to the material. Herr E. Moldenhauer, the representative of the firm, was good enough to supply me with photographs of the sets, which are to be seen at the Paris Exhibition.

G. G.

BRUSSELS.—The arrangement of the Salon of the Société des Beaux Arts of Brussels in the galleries of the Musée is far from equalling that of last year at the Cercle Artistique, and the disposal of the works of art displayed seems to have been made somewhat hurriedly. Moreover the chief interest of the exhibition consists in the works of a few great foreign artists. One is attracted immediately by the delicate charm of Gustave Moreau's *St. Sébastien secouru par Irène*. This picture, of small dimensions, at once rich and refined in colour, and altogether done in the "grand style," is entirely worthy to stand as representative of the superb art of this curious master. Then we have the portrait of *Mrs. Ian Hamilton* by J. S. Sargent, R.A., which, by its supreme grace and cleverness of treatment, quite dominates the Salon. Mr. Sargent's works and gifts have been so recently considered in the pages of THE STUDIO that it would be superfluous to enlarge upon them now. The important exhibit by M. Fantin-Latour includes seven works of various sizes and styles. Among them are *La Lecture*, *Siegfried et les filles*

du Rhin, *La Déposition de Croix*, and *Vénus et ses amours*, and they all reveal the characteristic manner of this essentially French painter, of whom a critic has remarked: "his Siegfried is a Siegfried such as Racine might have conceived him, a Siegfried with nothing of German about him save his name." One never tires of admiring the simplicity of his style, the ease of his drawing, the sobriety of his tones, or the earnestness of his execution.

The astonishing dexterity of "the Glasgow boys" is marred, perhaps, by an apparent lack of sincerity, and their extreme cleverness in utilising all the most subtle combinations of paint and glazing is somewhat too evident. The members of the Glasgow school are abundantly represented here. We have, for example, portraits by J. Guthrie, J. Lavery, and Walton; landscapes by Macaulay Stevenson and G. Thomas; flowers by Stuart Park, and animals by G. Pirie.

The bronze bust of *M. H.* by J. de Lalaing is the most remarkable Belgian work in the Salon. The other sculptors have sent simply replicas or unimportant "bits;" moreover, these galleries are ill adapted for sculpture exhibits.

The Belgian paintings displayed are nearly all landscapes, among the contributors being Claus, Courtens, Frédéric, Linden, and Wytsmann. Mention must also be made of a picture by Mlle. d'Anethan. *Les enfants jouant dans le jardin* is one of the clever drawings by Mertens and Gilbert.

M. P. de Mont, the well-known portrait painter,



DRAWING FOR AN ALMANAC

BY E. VAN AVERBEKE

Antwerp, has just had published in Vienna a series of studies styled "*Études sur quelques artistes belges d'aujourd'hui*," the artists concerned being A. Lynen, A. Heins, F. Maréchal, J. Ensor and Fernand Khnopff. These studies are worthy of the reputation won by M. Pol de Mont in his capacity of art critic. They are illustrated by numerous reproductions, executed with extraordinary care by the "*Gesellschaft für Vervielfältigende Kunst in Wien*," to whom they do full credit.

We have pleasure in giving, on page 59, an illustration of some admirable pottery by M. Schmidt-Pecht. F. K.

ANTWERP.—The "de Skalden" Club—a group of energetic *jeunes*—devoted its third annual exhibition to Applied Art; and, frankly, this little *Salon*, contained in one of the galleries of the Old Museum, had far more real interest than many bigger and more widely advertised shows. Apart from some furniture by Van de Velde, an excellent collection of Flemish earthenware produced in the popular style at a factory in Kortrijk, and the embroidered panels by Mme. de Rudder, already exhibited in Brussels in the "Pour l'Art" display, all the work seen was produced by actual members of the Club. There was



DRAWING FOR AN ALMANAC

BY K. COLLENS

Awards in "The Studio" Prize Competitions.

a church choir carpet, executed in a colour of blue after a remarkable design by Van Offel; a very interesting piece of door glass-work, representing the prow of a Viking vessel, by Van Averbeke; a fire-grate in iron and copper by the same artist; a lamp in hand-wrought iron by Verhees, and some truly original bindings by Alfred. Among other sculpture of varying merit was a charming female figure by Anthone, symbolising the flower known as *Pensée* or heartsease; a little figure full of grace and simplicity, by Geleyn; also several rough models for statues by Dupon, F. Decken, H. Deckers, Baggen, Joris, Strijmans, and Van Perck. The draughtsmen sent a most interesting collection. Many of the members are applying themselves very successfully to illustration, and here they have been displaying numerous drawings, intended, some for the ornamentation of books or magazines, and others for artistic post-cards.

The "de Skalden" men are quietly doing that which older and more influential societies dare not attempt. This year they have published in almanac form their third *annuaire*, tastefully printed and bound by De Vos-Van der Groen. This almanac contains verses in the Netherlands tongue for each month in the year, together with drawings of considerable interest by Van Offel, Van Averbeke, Collens, Van Neste and others.

Space lacks, or I would do more than make bare mention of the plans and schemes of the architects Van Mechelen, Diehl and Van Averbeke, and of the designs for medals by Baetes, the able and hard-working President. A fact on which I insist with satisfaction is this: that the works of the Antwerp members are all distinguished by a very characteristic Flemish and Germanic tendency.

P. DE M.

THE Special Summer Number of THE STUDIO, 1900, entitled "Modern British Water-Colour Drawings," will contain twelve facsimile reproductions in colours, as well as a large number of other illustrations after selected works by G. Wetherbee, G. S. Elgood, Walter Langley, J. Fulleylove, G. C. Haité, J. W. North, A.R.A., Napier Hemy, A.R.A., Albert Goodwin, Professor von Herkomer, R.A., Alfred East, A.R.A., Mrs. Allingham, E. H. Wimperis, Eyre Walker, Sir J. D. Linton, E. A. Waterlow, A.R.A., Moffat Lindner, F. G. Cotman, C. J. Watson, Matthew Hale, Hugh Carter, Frank Walton, Herbert Marshall, Lionel Smythe, A.R.A., A. W. Rich, Wilfrid

Ball, Thorne Whaite, R. W. Allan, H. Brabazon, Kate Greenaway, G. Clausen, A.R.A., Clara Montalba, Edgar Bundy, Leslie Thomson, Sir F. Powell, J. Aumonier, T. Austen-Brown, Robert Little, Byam Shaw, Rose Barton, J. R. Weguelin, Alexander McBride, R. B. Nisbet, H. S. Tuke, A.R.A., James Paterson, and others.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A COIN
(A XLVIII.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (D. Veazey, 10 Brewer Street, Woolwich).

THE SECOND PRIZE (*One guinea*) to *Tramp* (C. J. Shaw, South Grove, Erdington, Birmingham).

Honourable mention is given to the following: *Ursa Major* (S. N. Simmons, Woburn Hill, Addlestone, Surrey), *illustrated*; *Bruno* (Thomas Cook); *Genevieve* (Joséphine Riverstone); *Lino* (C. J. Beese).

DESIGN FOR A PICTORIAL BOOKPLATE (EX-LIBRIS).
(B XLVIII.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Gar* (E. G. Perman, 50 Chelsham Road, Clapham).

THE SECOND PRIZE (*One guinea*) to *Sal* (S. A. Lindsey, "Limnersland," Southbourne, Hants).

Honourable mention is given to the following: *Abrach* (Miss Aberigh-Mackay, 9 Chenies Street Chambers, Gower Street, W.C.); *Ahue* (Arthur H. Verstage, Park Villa, Godalming); *Enid* (Enid M. Jackson, 12 Forest Road, Birkenhead); *Excelsior* (Auguste Kichler, 28 Waldstrasse, Darmstadt, Germany); *Fairy Glen* (Scott Calder, The Rosery, Bookham Common, near Leatherhead); *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter); *Jawkor* (Janet S. C. Simpson, 199 Camberwell Grove, Denmark Hill, S.E.); *Makvolio* (Olive Allen, The North Hall, Launceston, Cornwall); *Pomona* (Miss L. J. Ward, Silverton, Exeter); *Sablier* (Edward H. Rouse, 33 Chesholm Road, Stoke Newington, N.) *these are illustrated*; *Heather-Bleat* (John McHutchon); *Murre* (Lydia Skottsberg); *Seventeen* (Birger Brunila).

STUDY OF CUT FLOWERS.
(D XXXII)

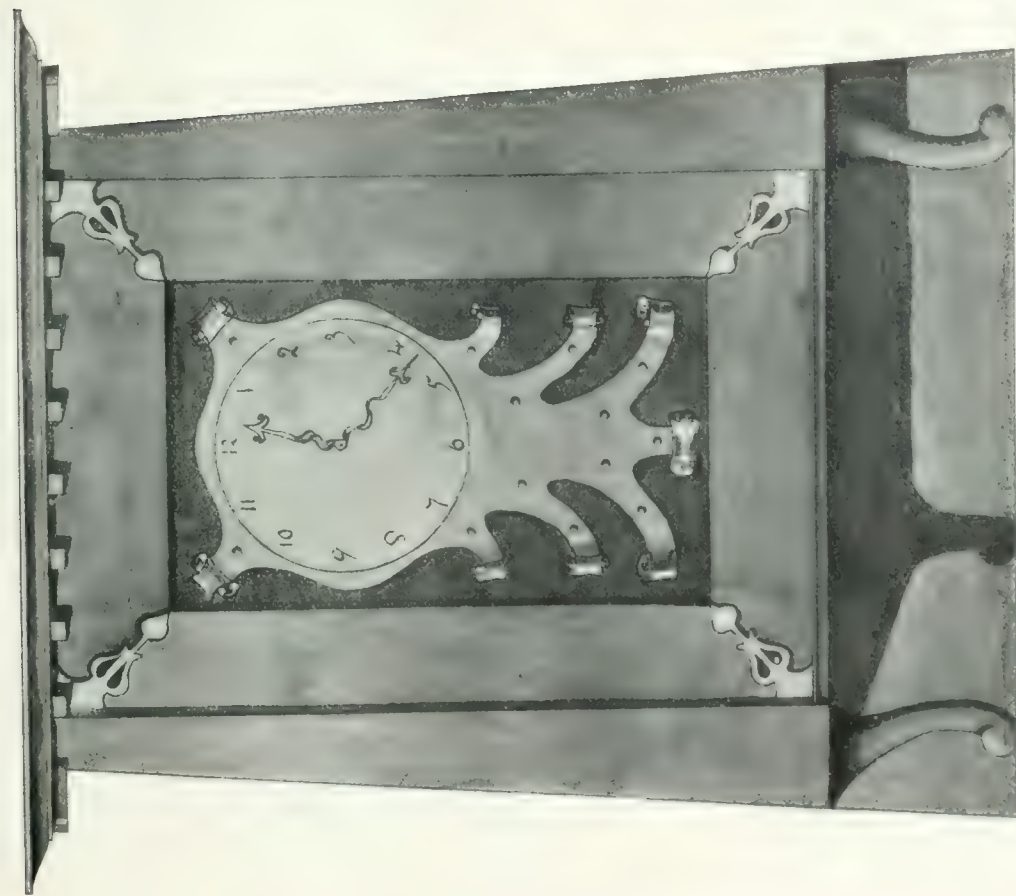
THE FIRST PRIZE (*One guinea*) is awarded to *Photogram* (E. Baynes Rock, Saville Lodge, Bromley Road, Beckenham, Kent).

THE SECOND PRIZE (*Half-a-guinea*) to *Nature* (Mrs. Caleb Keene, 112 Gloster Road, Bristol).

Honourable mention is given to the following: *Sweet Pea* (Miss P. Rochussen); *Ullswater* (J. C. Varty Smith).

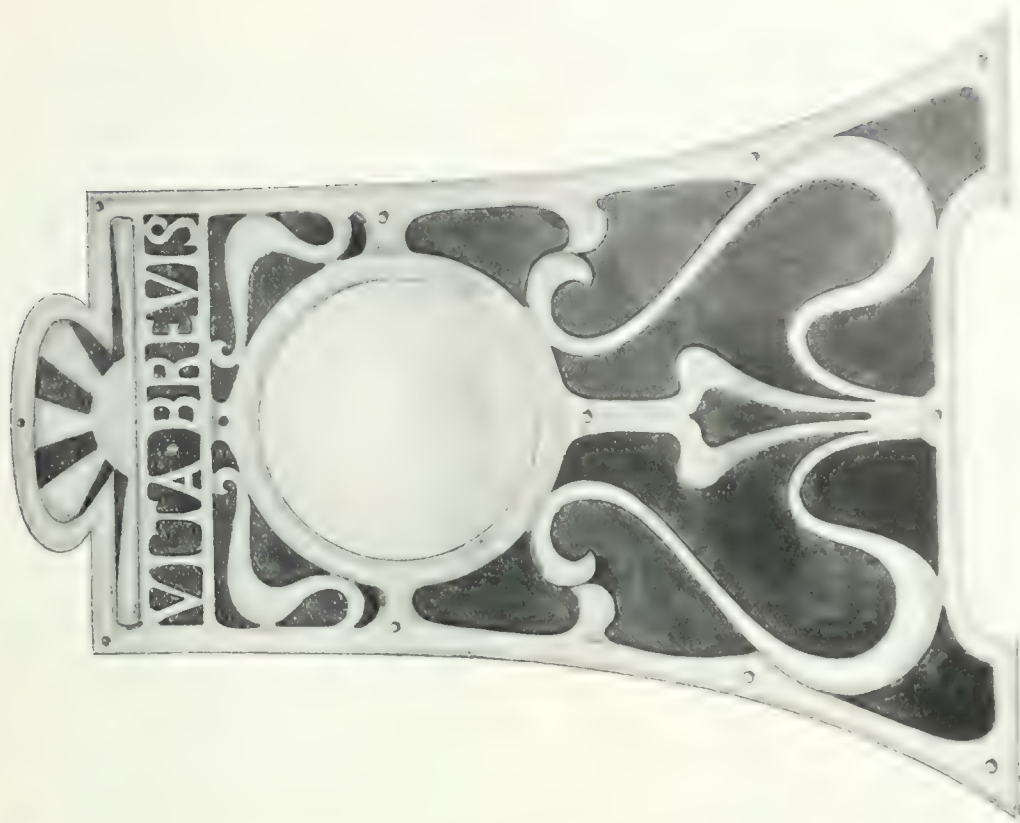


FIRST PRIZE (COMP.
A XLVIII). "TRAMP"

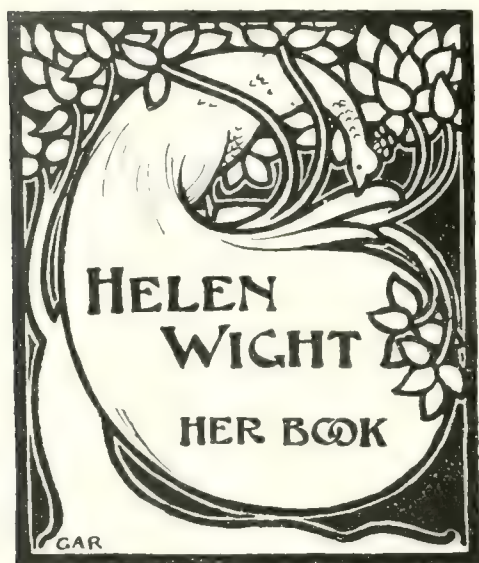


1005. MEXICAN (COMF. A. NIVAU)

"URSA MAJOR"



SECOND PRIZE (COMF. A. NIVAU)



FIRST PRIZE

"GAR"



SECOND PRIZE

"SAL"



HON. MENTION

"ENID"



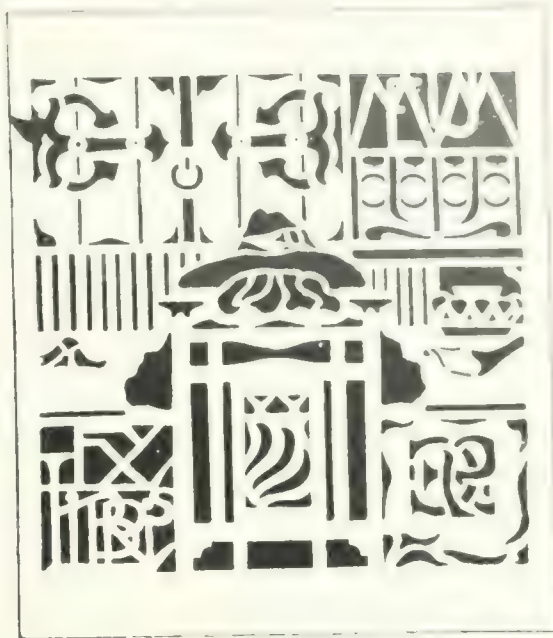
HON. MENTION

"ISCA"



HON. MENTION

"IS A"



HON. MENTION

"ATLANTIS"



HON. MENTION

"ALIVE"



HON. MENTION

"S.A.V."

Awards in "The Studio" Prize Competitions (B XLVIII)



HON. MENTION

"ISCA"

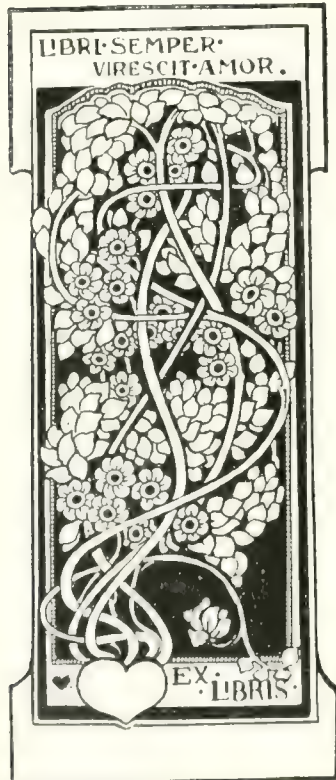
Ex libris



Ian & Jean Macdonald

HON. MENTION

"FAIRY GLEN"



HON. MENTION

"ISCA"



HON. MENTION

"ABRACH"

Awards in "The Studio" Prize Competitions (B XLVIII)



HON. MENTION

"JAWKOR"



HON. MENTION

"EXCELSIOR"



HON. MENTION

"FLOMONA"



HON. MENTION

"MALVOLIO"

The Lay Figure

THE LAY FIGURE.

SEATED in the stern of a river steamer bearing a crowd of Parisians and others from the Exhibition to the Pont-Royal is the Lay Figure, surrounded by his friends.

As the boat comes alongside the Quai des Nations, whence rise the "Pavillons Étrangers," sumptuous, original, grandiose, fantastic, the Belgian Painter asks:

"But where is the British building?"

"Well," exclaims the German Poet, "no one has yet been able to tell me. It must be a real marvel of modern decorative art"

"There it is," sighs the Lay Figure, pointing contemptuously to an Elizabethan structure.

"This must be a joke," observes the Belgian Painter.

The Lay Figure makes a gesture of despair.

"I can understand his anger and his annoyance, which I share," observes the French Art Critic. "Why, you English have a School of Architecture which within the last twenty years has completely revived the art of building, and has created a style which the whole world admires—and imitates! So, to show all and sundry the progress you have made, and have inspired, in decorative art, you are content to reconstruct an old house, which, doubtless, would be well enough amid the proper surroundings of its ancient park but is absolutely out of place here. It is incomprehensible."

"And have you seen the English Applied Art section in the Esplanade des Invalides?" enquires the Belgian Painter of the German Poet.

"Not yet, but I am saving it up as a treat, for I am sure I shall find there all sorts of lovely things. It must be a marvellous collection."

"My dear man," cries the Lay Figure, "you are doomed to disappointment. There is nothing worth seeing there, or almost nothing. Not one of our great decorative draughtsmen is represented; nor any artistic group of modern tendency. You will find none of the lovely jewels, the fine window glass, the copper and silver and enamel work you seem to admire so greatly. One representative thing there is, and one only—the pavilion erected by the Peninsular and Oriental Company, the external decoration of which—delightful friezes in coloured low-relief—has been done by F. Lynn Jenkins, while the internal ornamentation is by Gerald Moira. This we have; and this is all."

"It's not excessive," observes the German Poet.

"You're quite right," says the Belgian Painter; "but I take it that in the Grand Palais des

Champs-Élysées the English display of Fine Art makes up for all that? Surely that display is calculated to give one a true impression of English painting and sculpture? Has any one seen it?"

The Lay Figure bends his head, and maintains a sorrowful silence.

"I've seen it," says the French Art Critic, "and it really grieved me. I am very fond of modern English painting, and I hoped to find a complete and characteristic display. I expected to see, side by side with the great painters of thirty or forty years ago, the big men of to-day; but, alas! the great masters are either not represented at all, or at best only their second-rate work is exhibited."

"At any rate," enquires the German Poet, "I suppose the young men are there in force, with strong, characteristic work?"

"Not at all," replies the French Art Critic. "The Glasgow School is practically absent; and, in fact, nearly all those who should be there are wanting."

"But who are there, then?" demanded the Belgian painter.

"There are the Academicians and the Mediocrities!"

"And, you must know," adds the Lay Figure, "that there was no 'Jury.' It was all done by invitation."

"But who drew up the list? How came it that so many men of merit were overlooked?" asks the French Art Critic. "How was it? Why?"

"Don't ask *me*," responds the Lay Figure sadly.

"As to the arrangement of the English Section," continues the French Art Critic, "it's simply pitiable. But we are just as badly off ourselves. Both the English and the French departments have their walls covered with the same horrible and vulgar red hangings."

"I've heard it said," observes the Belgian Artist, timidly, "that this is due to the smallness of the space reserved to Great Britain."

"Not a bit of it," declared the Lay Figure, excitedly. "Germany's display is no bigger than ours, yet it is disposed in the most tasteful manner possible. And even though we haven't much room, surely that is the greater reason why we should make an effort to have at least as good a show as the others."

And on the French Art Critic, the German Poet and the Belgian Painter once more demanding—in unison—to know "Why is this?"

The Lay Figure raises his hands, and exclaims, "Heaven only knows!"



AN AMERICAN PAINTER IN
PARIS: JOHN W. ALEXANDER.
BY GABRIEL MOUREY.

A VERY special sense of feminine grace, at once most decorative and intensely modern, characterises the art of Mr. John White Alexander, and invests his works with a charm which proves irresistible even to those who are incapable of recognising his other merits. There springs from his drawing, from his colour, from his method of composition, and, to my mind, above all, from his genius for restraint, a sort of magical fascination. At once the eye is flattered and caressed, so that one feels a gentle delight which intoxicates the vision on seeing these lines and these tints of his. The sensation experienced in presence of some of his portraits of women, some of his *fantaisies*, is near akin to that produced by certain poems whose music enchants one quite apart from the significance of the words of which they are composed; and therein often lies the secret of the apparent superiority of verse over prose. A mere congregation of harmonious syllables, poor as they may be in actual meaning, will serve to inspire the masses; whereas if one goes to the root of it the nothingness will be revealed. It would be altogether unjust to level a reproach of this sort against Mr. Alexander's art, and my only reason for employing this comparison is that I may the better define the attraction his canvases have for a certain section of the public, content with a superficial impression of things. Many an artist would be well satisfied with that degree of success, even that alone; but the strange thing is that Mr. Alexander, while triumphing in this manner, remains, without making any sort of concession to popular taste, the subtle and sincere artist of refinement and delicacy we know him to be. There is nothing loud or extravagant in his vision of things, nothing excessive or violent in his execution. He delights in nothing but the most delicate and complex harmonies, all his tones being as it were veiled. Beyond

all else he loves the effects of a dim, softened light, with something rare and mysterious in it; indeed, were it not for his sure judgment and his splendid executive skill, he would at times run the risk—such is his horror of the coarse and the commonplace—of becoming lost in a cloud of quintessential abstractions. There was a time, some years back, when Mr. Alexander's best friends had reason to feel some little uneasiness in this respect, for he was on the point—on the point only—of lapsing into eccentricity. Happily, the crisis was brief; he soon regained his self-command, and now he has only



THE MIRROR

BY J. W. ALEXANDER

John W. Alexander

to be himself to be truly and incontestably original.

Instead of settling definitely in Paris, Mr. Alexander, who is an American by birth, has maintained close relations with his own country, whereby his conception of art and of life is undoubtedly the richer. By this incessant contact with two civilisations, so widely differing the one from the other, he is enabled the better to know himself, and the better to know others. Six months of the year he lives in America, and the other six in France, which explains the complexity of his temperament, the keenness of his vision, and, above all, the curious strength underlying his

work, however delicate. Thus he escapes the disadvantage of complete transplantation; for he is not altogether *déraciné*, but has the benefit of periodical return to the land of his birth; and to the true, strong artist, in whom foreign influences have served only to develop his personality, there is nothing so wholesome as the atmosphere of home.

Thus Mr. Alexander has remained truly American. But would he have triumphed had he not mingled in our artistic movement; had he not become imbued with the concentrated beauties of the European galleries; had he not felt the fascination of our old French civilisation? Would he have gained the mastery he possesses over his art? One may well doubt it.

John White Alexander was born at Alleghany City, near Pittsburg, in Pennsylvania, and spent a dull childhood in a gloomy, smoky town. Left an orphan at an early age, he was brought up by his maternal grandparents. At twelve, anxious to earn his own living, and even then full of will and energy, he left his school, and served as a messenger in the telegraph office at Pittsburg. His intelligence and activity soon brought him under the notice of one of his chiefs, Colonel Edward J. Allen. The lad had already shown a remarkable inclination for art; every spare moment he spent in drawing and making sketches of his companions, and on the death of his grandfather Colonel Allen took him under his own roof, where the boy remained till he was eighteen.

Pittsburg then offered but meagre resources for an artist. The munificent Mr. Carnegie had not yet established his museum, nor started those exhibitions which to-day rank among the most interesting manifestations of the international art movement. However, the young draughtsman did several portraits in crayon which brought him a little—a very little!—money. So, with a few dollars in his pocket, he set out for New York, and straightway knocked at the door of the Harper firm. There he became employed as an illustrator, and there he remained three years. Then, the New York climate telling on his health, he sailed for Europe with another young illustrator, Stanley Reinhart. First they make their way to Paris, with the intention of installing themselves there; but neither knows a word of French, and it costs money to live in Paris! Reinhart, who knows some-



PORTRAIT

BY J. W. ALEXANDER



PORTRAIT BY
J. W. ALEXANDER

John W. Alexander

thing of German, suggests Munich; so off they go to the Bavarian capital, where for three months Alexander attends the classes at the National Academy of Fine Arts. But soon the two friends find living in towns too expensive, so they look out for some quiet rustic spot, where they can work without constant anxiety as to their very means of existence. They end by discovering in Northern Bavaria the little village of Polling, where even then there was quite a small colony of American artists.

After spending a year at Polling, Alexander went to Venice with Duveneck, the painter, who was

director of an art school there. Whistler was then living in the city of the Doges, and he gave advice—valuable advice doubtless—to his young compatriot, who, when he had come into full possession of his gifts, cannot have failed to recognise its value.

During his stay in Europe—in Paris, whither he returned, in London and in Holland—Alexander worked away assiduously. He tried everything—drawings, studies, portraits, illustrations, landscapes, still-life—feeling his way, surmounting technical difficulties, studying the great masters, ever striving for something better, ever critical and exacting

towards himself. Some of his crayon portraits, done about this period—those of Browning, Stevenson, Swinburne, and Alphonse Daudet, for example—reveal an artist expert at seizing character, and already possessed of a method leaving very little room for improvement.

So far as Paris is concerned, however, he made his real *début* in the Salon of the Société Nationale. At once he took us captive. The *Portrait Noir* and the *Portrait Gris* exhibited by him there bore the unmistakable imprint of genuine individuality, revealed a strong and concentrated artistic vision, a novel sense of female grace, and a technique almost masterly, and in any case fresh, and above all expressive. First we were astonished, then captivated. Certain curious things disturbed one at the outset—the coarse surface of his canvas, and the dense deadness of his colours thereon, producing in places the effect of distemper. But this in no way lessened the delicacy or the force of the work, and those of us who are blessed with a good memory still retain a recollection of the wonderful dress worn by the lady in the *Portrait Gris*. Such greys! Some silvery like the moon, others of twilight tone, gleaming as though reflecting polished steel, and all so fine, so rich as positively to bewilder the beholder. And the touch too! How broad and sure and free, each stroke seeming to have been done definitely at the very first attempt.



"THE READER"

BY J. W. ALEXANDER



"PEONIES" BY
J. W. ALEXANDER

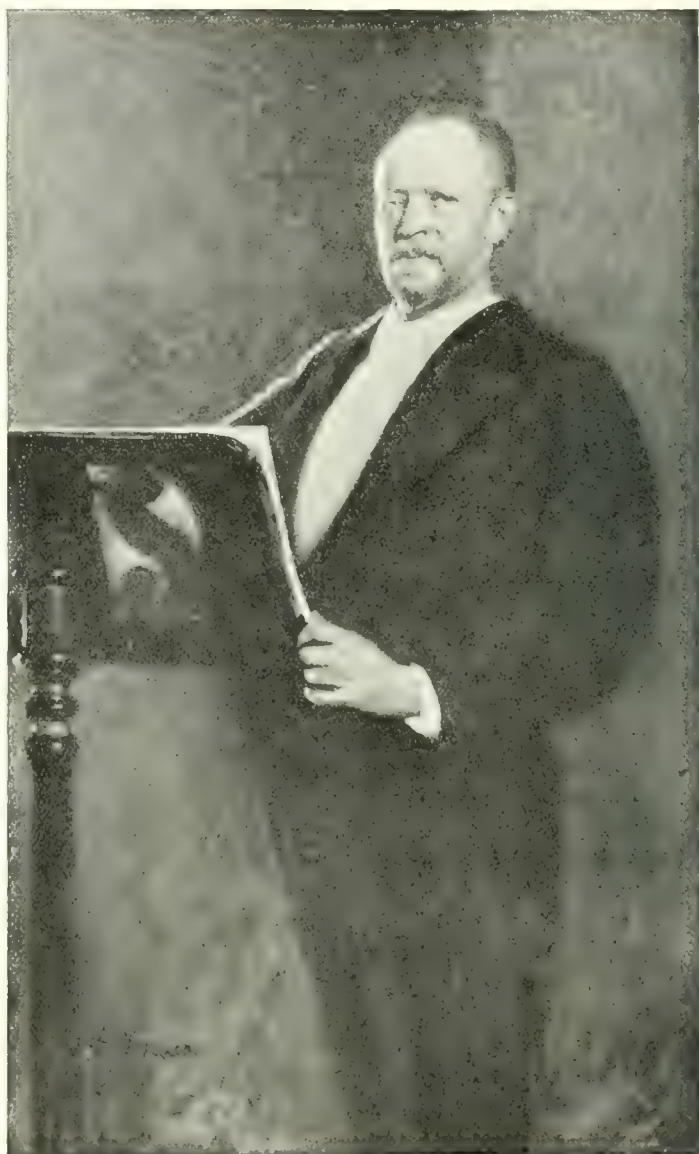
John W. Alexander

So great was Alexander's success among our artists that he was forthwith elected an associate of the Société Nationale, and in the following year, 1894, was made a member, or *sociétaire*, on the strength of his new exhibits, which included an astounding *Portrait du paysagiste Thaulow*, a *Portrait de M. Pranishikoff*, three other portraits, and two delicious *fantaisies*, styled *La Glace* and *Le Piano*.

In the succeeding year Mr. Alexander executed a set of six decorative panels for the Congressional Library at Washington. They represented *The History of the Book*, and were finally put in position in 1897. We in France know them only, alas, through the medium of photographic reproductions, but none who has seen them can do otherwise than admire without reserve the rare harmony of their colouring. The first of these six panels shows the primitive man constructing a cairn; the second suggests oral tradition in the form of an Arab relating his tribal legends; then we come to the age of hieroglyphics; next we see the Indian, writing on skin; next, the mediæval monk illuminating manuscripts; and finally we have Gutenberg reading his first printed proof. In 1897 Mr. Alexander, who, in the preceding year, had been almost unrepresented at the Champ de Mars, returned to us with a most important display, including *La Robe Jaune* (see "The Art of 1897"), *La Robe Noire*, *Le Chat Noir*, *Pivoines*, and that strange interpretation of Keats's famous poem, "Isabella and the Pot of Basil." Here he inaugurated the series of his feminine *fantaisies*, wherein he has seized so subtly, so mysteriously, the gestures, the attitudes, and the movements of modern womankind. It was his picture, *Le Miroir* (see "Art of 1898") which gained him the gold medal at Philadelphia in 1897. Other works of his shown at the same time were *Le Bol Bleu*, *Le Naud Vert*, *Pandore*,

Femme Lisant, *La Robe Bleue*, and *Le Rayon de Soleil*, to name but a few among many examples of delightful colouring, of powerful and delicate harmony, wherein, mingled with all the fancy and the sensibility of an artist of complex nature, is revealed the absolute masterfulness of the superlative painter.

The artist delights to repeat: "Nothing is uninteresting. Every human being has his own precise and definite personality, and all one has to do is to realise that personality, to choose the proper pose, the right gesture, the appropriate atmosphere which shall serve to bring out in all its fulness the real being of the model. Sometimes, of course,



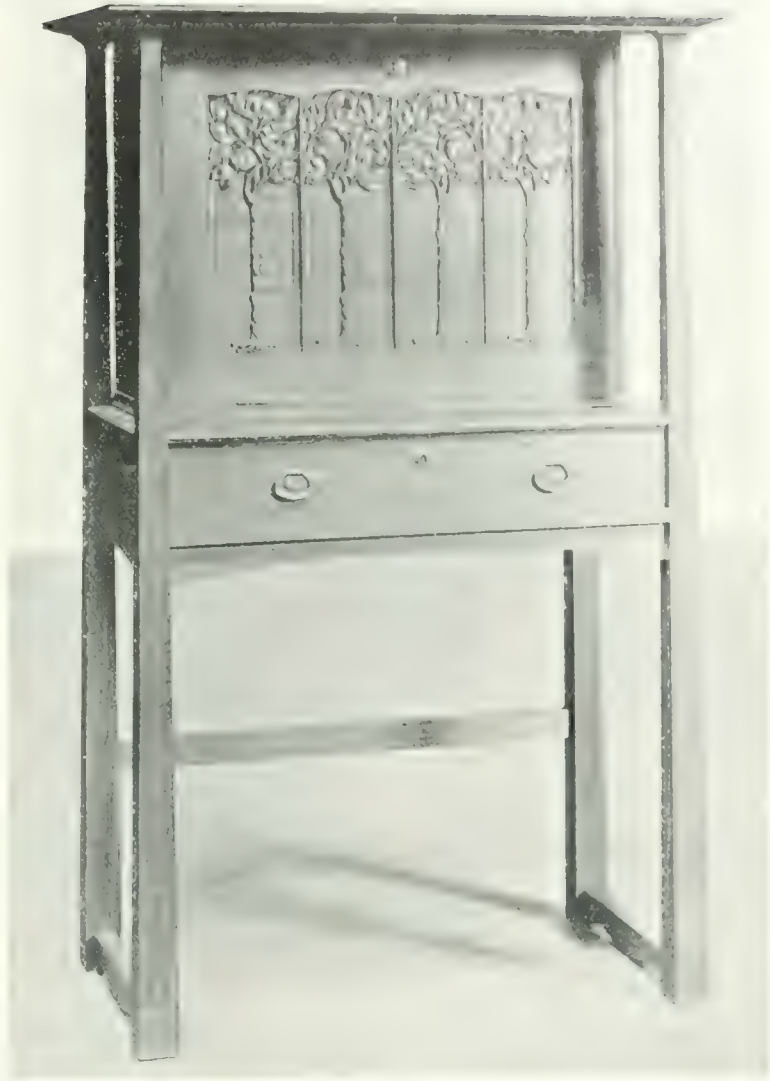
PORTRAIT OF MR. MOSENTHAL

BY J. W. ALEXANDER

that is a difficult matter, and at first sight, with certain sitters, it seems as though there were nothing to discover. If the artist become discouraged all is lost: one must watch, watch long, and carefully, and in the end one never fails to succeed."

To his observation of these broad principles is due the great variety of the portraits signed "J. W. Alexander." Whatever he does, whether it be the delightful *Fillette avec sa Poupée*, or the portrait of the great poet Walt Whitman—a work which, thanks to the generosity of Mrs. Jeremiah Milbank, is now in the Metropolitan Gallery of New York—or to that of Mark Twain's daughter, Miss Clemens, or that of Mr. James W. Alexander, President of the University Club, or that of Mrs. Randolph Coolidge, of Boston, or that, again, of Rodin, our great sculptor, one of the finest pictures in the American section of the Universal Exhibition, he ever shows the same wonderful gift of adapting himself to the requirements of his subject, while remaining absolutely himself in every instance. Disdaining needless detail, he cares for nothing but that which is essential, and in his choice of surroundings for the figures he paints—in their setting, in a word—he shows perfect taste.

At the commencement of this brief appreciation I spoke of the decorative feeling which, it seems to me, prevails in Mr. Alexander's work. Apart from all question of colour, this attribute is clearly seen (to my eyes, at any rate) even in the photographs of his paintings. I recognise therein that sense of synthesis, that regard for simplicity, that striving to invest every figure with some special quality other than that which is apparent to all at

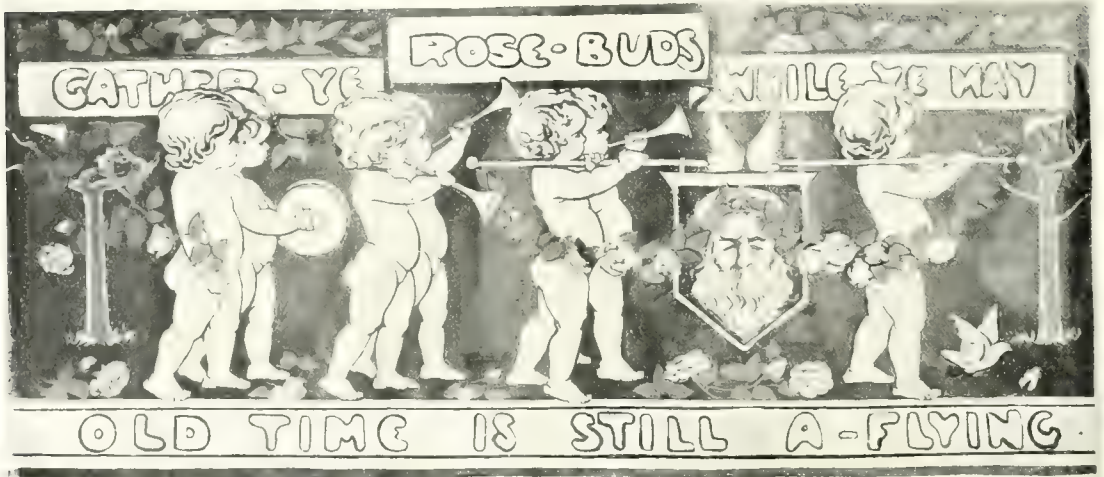


MUSIC CABINET

DESIGNED BY W. H. HEADY. MADE BY THOMAS PAGE
DECORATED BY J. HEADY AND JOHN BUCKROSE

Ascott Class

first sight, that sane logical method of composition which belongs by right to the decorative painter. It is not necessary, however, to labour this point, as the decorative aspect of the artist's work will appeal to all who are able to appreciate it; and so I pass on to my summing up. Mr. J. W. Alexander is no mere painter of *morceaux*, and, needless to say, this is not said to his discredit. Neither in his drawing nor in his colouring is he a slave of that detestable prejudice known as "Art for Art's sake." He sees his picture as a whole, sees it broadly and in all its abundance, and, for the purpose of realising his impressions, he possesses the fullest equipment.

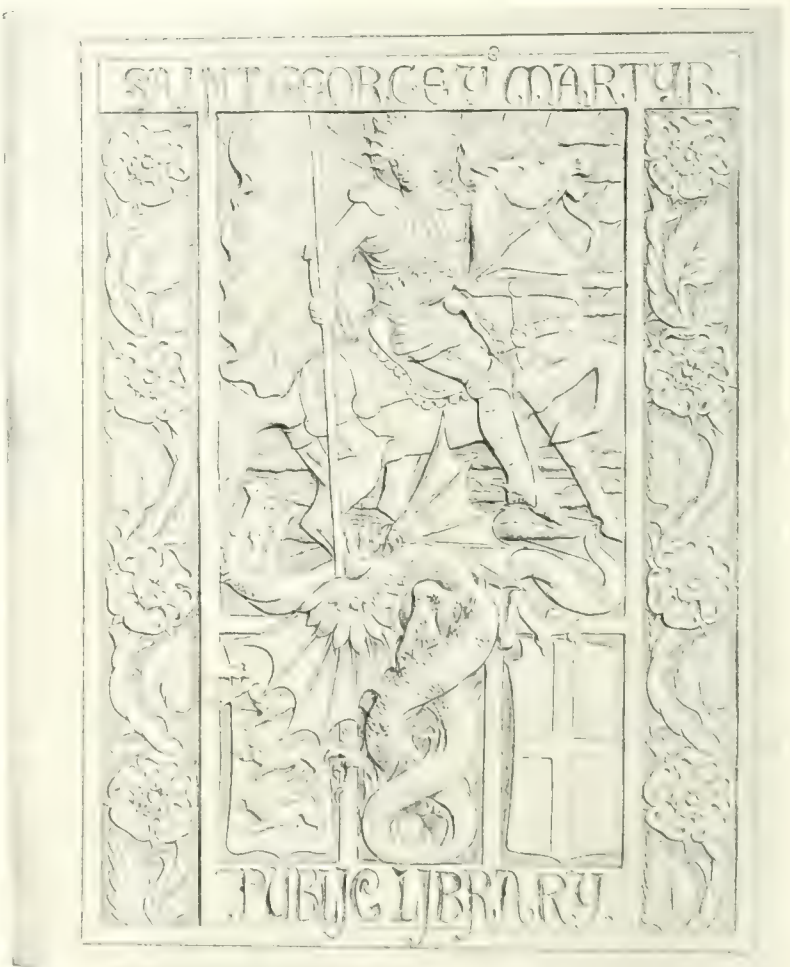


SKETCH FOR NEEDLEWORK DESIGN

BY THE BRITISH AND IRISH SPINNING, WEAVING, AND LACE SCHOOL

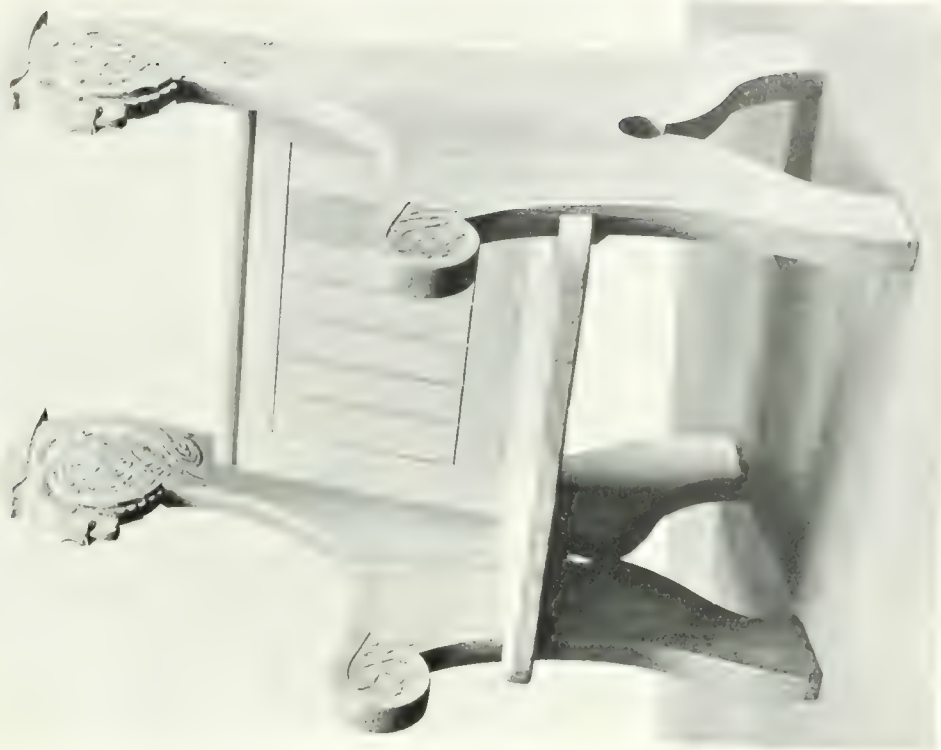
THE HOME ARTS AND INDUSTRIES EXHIBITION AT THE ALBERT HALL

VISITORS to the London exhibitions of the year must have thought more than once of Ruskin's saying as to the relation between art and war. While the most sanguine of us would hardly look for an immediate quickening of artistic impulses through martial activity, it is pleasant to find that the Home Arts and Industries Association have at least taken no advantage of the indulgence claimed for other local enterprises through the recent crisis in national affairs. The display of British handicrafts at the Albert Hall, in May, fell nowise short of last year's standard. Quite a number of class-holders were reported as having "gone to the



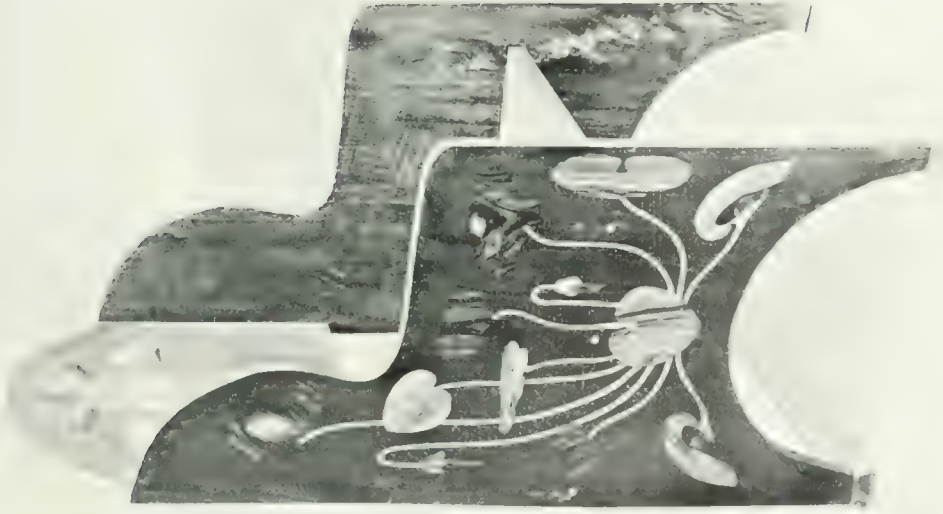
BOOK-COVER IN EMBOSSED LEATHER

DESIGNED BY MISS ANNIE BAKER,
EXECUTED BY MISS A. BAKER AND
PHILIP BURGESS *Porcelain and Wood Class*



OUR SEAT

MADE BY THE
WILLIAMSON & SONS



OUR SEAT

MADE BY THE
WILLIAMSON & SONS

Home Arts and Industries

front," but the output of the students had neither flagged nor deteriorated. In several of the older classes there was a marked improvement in design: Mr. Harold Rathbone's "Della Robbia" pottery, and the textile industries conducted by Mr. and Mrs. Godfrey Blount at Haslemere, were happy examples. One or two new classes were especially noticeable in having either substantiated a brilliant *début* of last season, or justified a more humble one by a genuine advance in power. The Newlyn metal-workers fully confirmed the good impression they then made, and it is unfortunate that the expense of transport, in this and similar cases, should debar a young and struggling group from showing the full amount of their achievements. Classes more firmly established, and sure of a market, such as the excellent coppersmiths of Fivemiletown, can meet these difficulties better; but, though their display was more ambitious in kind and imposing in quantity, it cannot be said that they anywhere surpassed their juniors in artistic feeling or novelty of design. Indeed, the Newlyn school of craftsmen



MIRROR FRAME

DESIGNED BY A. WICKHAM JARVIS
INLAID BY HERBERT SHAW
Stepney Class

may now quite creditably take their place beside the painters with whom we associate their name.



MIRROR FRAME

DESIGNED BY THE HON. MABEL LE GREY. EXECUTED BY JOHN REASON
Purton Class

Home Arts and Industries

The work of Mr. and Mrs. G. F. Watts and their pupils at Compton and Limnerslease represents the nearest approach to architectural and the larger decorative crafts yet included in the Home Arts scheme. The chief exhibits from this vigorous pioneer class were a sundial and two large vases in terra-cotta, designed by Mrs. Watts and carried out by Frank Mitchell and others. The vases were of simple bowl shapes, lightly modelled to a thickness well proportioned to the quality of the clay. On this point the ornamentation round the head of the sundial erred a little, perhaps, in the way of profusion and mass; terra-cotta seems to afford a unique opportunity for a form more durable and weather-proof than other pottery, and yet a little lighter and more delicate than stone. But the general plan of the dial was both ingenious and effective, and the details of its structure and



WASHSTAND IN
OAK AND PEWTER

DESIGNED BY PAUL WATERHOUSE
MADE BY A. ALDRIDGE,
M. REYNOLDS AND H. SMITH

Yattendon Class



INLAID CHAIR

DESIGNED BY THE HON. MRS.
CARPENTER. INLAID BY A. AND
W. SPOONER *Bolton-on-Swale Class*

decoration thoughtfully worked out. None of these exhibits, however, was sufficiently labelled to be at once intelligible to the visitor; in fact, the whole system of labelling in force is open to revision in favour of some brief statement of the nature and purpose of each object, quite apart from a detailed list of contributors to its production.

The making and decorating of wooden furniture stands next in importance and equal in success. Mrs. Waterhouse's class at Yattendon, Mrs. Leopold de Rothschild's at Ascott, Bucks, Mrs. Carpenter's at Bolton-on-Swale, and the members of the Chiswick Art Workers' Guild, shared the honours in this branch, which afforded some of the best exhibits of the year. Hainault (Essex) also distinguished itself by a copy, admirably made in oak, of a beautiful Norwegian settle, with the carved figure of an eagle crowning each end. The construction was by Messrs. Hammond, the ornament was strongly and feelingly carved by George Wheele. This was an interesting example of an old design assuming fresh beauty in the hands of a modern craftsman. The

Home Arts and Industries

difficulty of getting the object itself constructed within the class seems to have been very general. Several prize-winners attributed their "construction" to a "professional" or "local joiner." When this is the case it would seem only just that the maker's name should appear beside those of the designer and decorator, as it does in catalogues of the Arts and Crafts Exhibitions, whether such a worker be a member of the society or not. This suggestion applies especially where the construction is better than the decoration, and serves rather as a background for exercises begun at the wrong end of the handicraft.

There were, however, some interesting survivals of the good old tradition as to the talent that "runs in families:" the various members of a home combining in the production of a complex piece of work. The name of Heady was honourably conspicuous in the furniture exhibits, both from Ascott and Chiswick. The music cabinet designed by W. H. Heady, though frankly reminiscent of Mr. Voysey's manner, was by no means merely imitative work. It was admirably simple, graceful, and ingenious in plan, its slender outlines well supported in its proportions, giving ample cupboard room at a convenient level. The



DETAIL OF SUNDIAL. DESIGNED BY MRS. G. E. WATTS
CARRIED OUT BY FRANK MITCHELL
AND OTHERS. *Limnerslease Class*



MODEL FOR SUNDIAL IN TERRA-COTTA
DESIGNED BY MRS. G. E. WATTS
CARRIED OUT BY FRANK MITCHELL AND OTHERS
Limnerslease Class

workmanship by Thomas Page was excellent in all parts, and the slight decoration was added Joseph Heady and John Burrows. A small by hanging cabinet, designed by W. H. Heady, made by Thomas Page, and decorated by John Burrows, was remarkable for the same happy combination of design, workmanship, and ornament; the inlay of poppies on a dull brown wood was a charming convention very prettily worked out. Returning to the larger work, we find the name of Arthur T. Heady as designer of a fine oak chest, well proportioned and solidly built by Thomas Page, and ornamented by him with a broad conventional inlay of purple irides and other flowers. The same collaboration produced an excellent settle, with the help of Harry Mould in the inlaid ornament.

Home Arts and Industries

Another good settle was made by George Webb and decorated by Luigi Galli. There were also two successful cabinets of Arthur T. Heady's design, one made by Joseph Thorn and the other by George Webb, with Joseph Thorn as decorator.

Chief among the Yattendon exhibits, which always exceed their quantity by quality, was a washstand in oak and pewter, designed by Paul Waterhouse, and made by Alexander Aldridge and Michael Reynolds; the decoration of the pewter carried out by Harry Smith. This was a novel and pleasing experiment in the ornamentation of wood by metal. The design on the flat top was better than that on the upright screen behind it; but, on the whole, the production was both interesting and creditable.

Three dining-room chairs came from Bolton-on-Swale, and were designed by Mrs. Carpenter and inlaid by A. and W. Spooner. The simplicity of the construction, in straight lines and smooth surfaces, was well adapted to carry inlay ornament. The classes at Stepney and Pimlico also sustained their high reputation for this class of work. With so judicious a designer and classholder as the Hon. Mabel de Grey, the oft-abused art of inlaying is kept within legitimate lines. This lady's own contributions were fewer than usual, but her design for a mirror-frame, executed by John Reason, was entirely successful. On the upper border were vaguely outlined boughs of trees, brown upon darker brown, while the trunks and roots were suggested below, and in front of these sprang a border of wild hyacinths: the whole subject just sufficiently conventionalised to set it rightly in the decorative key. There was also a charming little mirror from Stepney, of unconventional shape, inlaid with a poppy design, and labelled with names enough to claim the whole class as its sponsors. Miss Ellice and Miss Barker sent a corner cupboard, inlaid with another excellent

poppy design. This was constructed by H. Hobbs, and ornamented by Arthur Coast.

A quantity of inlaid woodwork was shown by the class at All Saints', Cheltenham, and the smaller objects, such as photograph frames, were the most artistic of the group. A chair and small table by William Whitcombe, inlaid by Charles Hawkins, were good in form and workmanship, but the design for the inlay was not quite appropriate; and a desk of light wood was inlaid with creamy white, a scheme obviously unsuitable for a surface intended for daily use and wear, especially in the neighbourhood of an ink-pot. The violets depicted on the chair were of giant size, and the design for the table-top was marred by inconsequent scroll-work. But these were errors of taste which such diligent workers will doubtless correct in another season.

In the direction of ornamental carving remarkable progress has been made by small and obscure groups. The class under the Kent County Council is a most encouraging example. Their panels and overmantels showed genuine feeling for decoration of this kind, and they exhibited some simple but effective panelling destined for



MIRROR FRAME IN HAMMERED
BRASS AND OAK

DESIGNED BY J. WILLIAMS
EXECUTED BY THOS. ADAMS
Fivemiletown Class



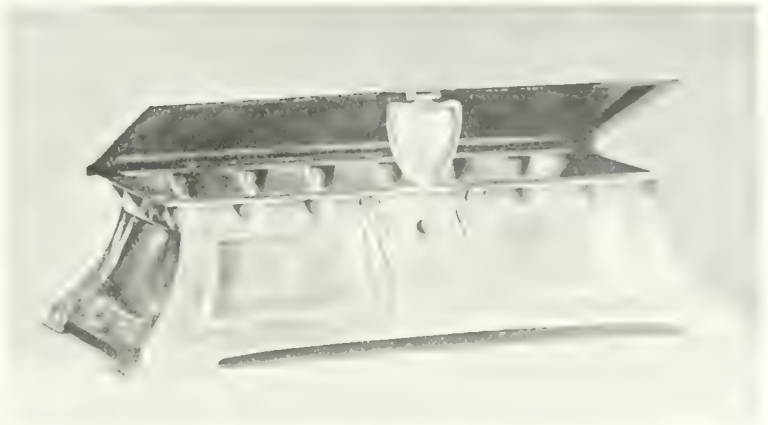
HAMMERED BRASS AND COPPER VESSELS

DESIGNED BY MRS. WILKINSON

CARRIED OUT BY EDWIN OF THE VALLEY, N. L.

the east wall of Chartham Church. To direct the energies of the students towards some definite local purpose is a practice which cannot be too heartily commended to classholders. Another new and struggling class in South London (Red Cross, Southwark) deserves cordial praise. Thomas Roseman and others sent very conscientious and intelligent work. The Southwold cabinet-makers made their usual good display of carved oak bureaux, settles and chests, but there was no apparent novelty in design. One excellent carved panel, of Renaissance style, came from Altrincham, Cheshire. Much painstaking work was shown by Mary Daniells in the ornamentation of a corner cupboard (Berkeley, Gloucestershire), but the design seemed to lack coherence, and power was frittered away in detail. The exhibits from Miss Heath's class at Leigh, Tonbridge, consisted largely of the carved picture-frames for which it is already known. A broad and simple "peacock's-feather" design on a circular mirror frame was among the most effective; it was carved by Albert Duval on a frame made by J. Clark. A well-finished box for photographs was ornamented by Frederick Card with a design adapted by the teacher from some of Mr. Voysey's birds.

Wrought and hammered metal is always one of the most prolific and popular branches of the Association's work. The high place taken by Newlyn this year has been already referred to; but the admirable work of Keswick and Fivemile-



COPPER CASKET

BY H. MARYON, HODDLE, AND J. CLARK,
Keswick Class

town must by no means be overlooked. The beautiful little group of silver table-ware from Keswick was a welcome departure towards finer craftsmanship, though the hammered copper bowls and ewers showed no loss of the breadth of handling demanded by Harold Stabler's bold design. This excellent artist is again responsible for some of the most satisfying decorative inventions which the class has carried out with sincere enthusiasm and rare technical ability. Two designs by Herbert Maryon were singularly good—a knocker, executed by Jeremiah Richardson, and a copper casket made by Thomas Spark and ornamented by Thomas Clark and the designer. The lock, enamelled in pearly blue and white, gave a dainty touch of colour to a form almost bare of ornament, but beautiful in its proportions and lines. There were also some half-length screens, framed in wood, with hammered copper panels designed by Harold Stabler and carried out by John Gardiner and Thomas Clark. In the hands

Home Arts and Industries

of the same designer and similarly good craftsmen, even photograph frames emerge from the limbo of drawing-room ornaments and become genuine "objects of art."

The Newlyn work included several handsome copper sconces for two or three candles, ornamented with a *repoussé* design of a ship, and some excellent plaques in hammered brass which were hung too high for their labels to be visible. But among the most interesting objects on the stand were the little hanging match-brackets, letter-racks, and other light metal furniture and fittings; the brackets decorated with a fascinating design of a bat, and the other objects with no less charming devices, mostly invented by J. D. Mackenzie and executed by W. P. Wright.

From Fivemiletown there came as usual a good display of vessels and ornaments in copper, brass, and pewter, made mostly from the excellent patterns with which the local designer, John Williams, has endowed the class, to its immense advantage and to that of the exhibition year by year. Here, again, the most admirable pieces of work were the least ambitious. Frank and Patrick Roche and Thomas

Adams were again conspicuous as craftsmen. The fender made by Patrick Roche from a graceful design of peacocks came very near success, but was closely rivalled by another from Yattendon—a simple frame of copper bound with steel, and having steel hobs springing from the bend of the corner. The construction of this was designed by Harry Smith and the ornament by Mrs. Waterhouse, carried out by George and Robert Leader. The whole thing was quiet and unpretentious in form, suited to a small boudoir or study, but almost perfect within the limits so imposed.

Birkenhead has practically the monopoly of pottery as far as this exhibition is concerned. In spite of many discouragements in the matter of finding markets for good wares, Mr. Harold Rathbone's experiments in the Della Robbia style are steadily gaining and increasingly meriting the recognition of connoisseurs. In the considerable mass of work exhibited this year there was a noticeable loosening of traditional bonds and an effort towards freer and more modern methods of design. A frank and natural touch distinguished the simple little fountain-head and basin in blue-

grey and white, and the corresponding panel, *The Apple-Gatherer*, by Miss C. A. Walker, whose name was associated with some of the best work on the stand. Her colouring and ornamentation of several large vases, including one designed by Mr. Anning Bell, deserve special praise, together with a very shapely little jar for preserves, ornamented by her and designed by Mr. Rathbone. This designer had been ably seconded in many cases by F. Watkins in the construction of the vessels, and by G. Buckler in the decoration and colouring. Plates, bowls, and jugs by Hannah Jones and Lizzie Wilkins were also admirable in ornament and colour. In another part of the hall was a very pleasing little group of vases in many ingenious and picturesque shapes,



COPPER PLATE

DESIGNED BY J. D. MACKENZIE
EXECUTED BY W. P. WRIGHT
Newlyn Class



"DELLA ROBBIA" POTTERY

sent by John, Sidney, and Ellen Firth, of Kirkby Lonsdale,— the only surviving family of potters in that district.

Toy-making seems to have found a good deal of favour, both with the committee and with country classes. It is one of the most dangerous of handicrafts for an amateur association to take up firstly, because it encourages working in miniature, which has an almost invariably bad effect both upon technique and upon imagination in a beginner: and, secondly, because of the popular notion that anything is good enough for a toy so long as it is either mechanical or in some way dramatic or grotesque. There should be immense scope for beautiful toys, as well as merely ingenious ones; for something other than diminutive copies of grown-up people's things. But no artist (except, perhaps, Mr. Gordon Craig) has yet set himself either to make or to draw toys in the child-spirit. Interpreters of beautiful form and colour to the young are still on a level, in this country, with the fourth-rate music-teachers who are thought quite fit to "ground" them in exercises and scales.

Leather work was represented by two classes of excellent tradition — Miss Bassett's at Leighton Buzzard, and Miss Baker's at Porlock Weir. The latter group have made some bold and praiseworthy experiments in coloured and embossed *appliqué* panels lightly backed, which gave very interesting and promising results. A narrow horizontal panel thus treated was wonderfully rich in tone and varied in surface modelling, without having lost the characteristics of leather. Among the staple work of the class was a handsome book-cover for St. George the Martyr Public Library, with Miss Baker's design of St. George and the Dragon executed by Philip Burgess. The Leighton

Buzzard class showed a great variety of tastefully embossed and tooled stationery and letter cases, bookbindings, and caskets of various sizes, including several favourite South Kensington models. A little hand-bag, with steel fittings, was designed by Miss Bassett and Miss Shepherd, and ornamented by Arthur Smallbones, who also carried out, with his wonted good workmanship, a fine decoration adapted by Miss Willis as a book-cover design. In the caskets and some smaller bookbindings Ada Carter sustained her reputation as a craftswoman. There was some good leather work from Kirkby Lonsdale, and also from the members of the Chiswick Art Workers' Guild, though the faint reflection of Kelmscott glory seems rather to have slackened than stimulated their invention. In this and other leather classes may be noted a tendency to bestow too much labour on the covering-up of ugly things. A certain incongruity strikes us in a railway time-table assuming the binding of an *édition de luxe*. There is little gained by making fair the outside of the guide and the catalogue while inwardly it is bad paper and worse type. The suggestion reminds us how very little the Home Arts classes have done in the way of designs for printing, or black-and-white decoration of any kind. The only approach to this in the exhibition was a bold sketch for a needlework design, a procession of children, with the device, "Gather ye rosebuds while ye may."

The needlework exhibits were, of course, too numerous to review in detail, and though comprising an immense amount of delicate, patient, and tasteful handicraft, did not present any remarkable features in the way of design. Mr. and Mrs. Godfrey Blount's peasant embroiderers at Haslemere are the striking exception: their work has

The Rodin Exhibition

always been directed on unconventional lines, and this year's exhibits surpassed their average in the variety and quality of the work. They have again been well supported by the weaving industry conducted by Mrs. Joseph King. The Windermere class again showed their excellent silks and mixtures of silk and linen, as beautiful in colour as in texture and surface. Under the enterprising leadership of Miss Mabel Hill, the Llandaff spinners, weavers, and dyers have been making some delightful experiments with vegetable pigments, and the colours set in their new home-spuns are highly satisfactory both in appearance and wear. These, like most of the textile workers, are under the "developed industries" section, that is, of persons actually living by the handicraft.

In a final survey of the exhibition, it is often difficult to divide our sympathies between those who are thus striving to keep the work on professional lines, and those, on the other hand, who approach it mainly as a recreation from widely different pursuits, and find in it a profitable hobby.

ESTHER WOOD.

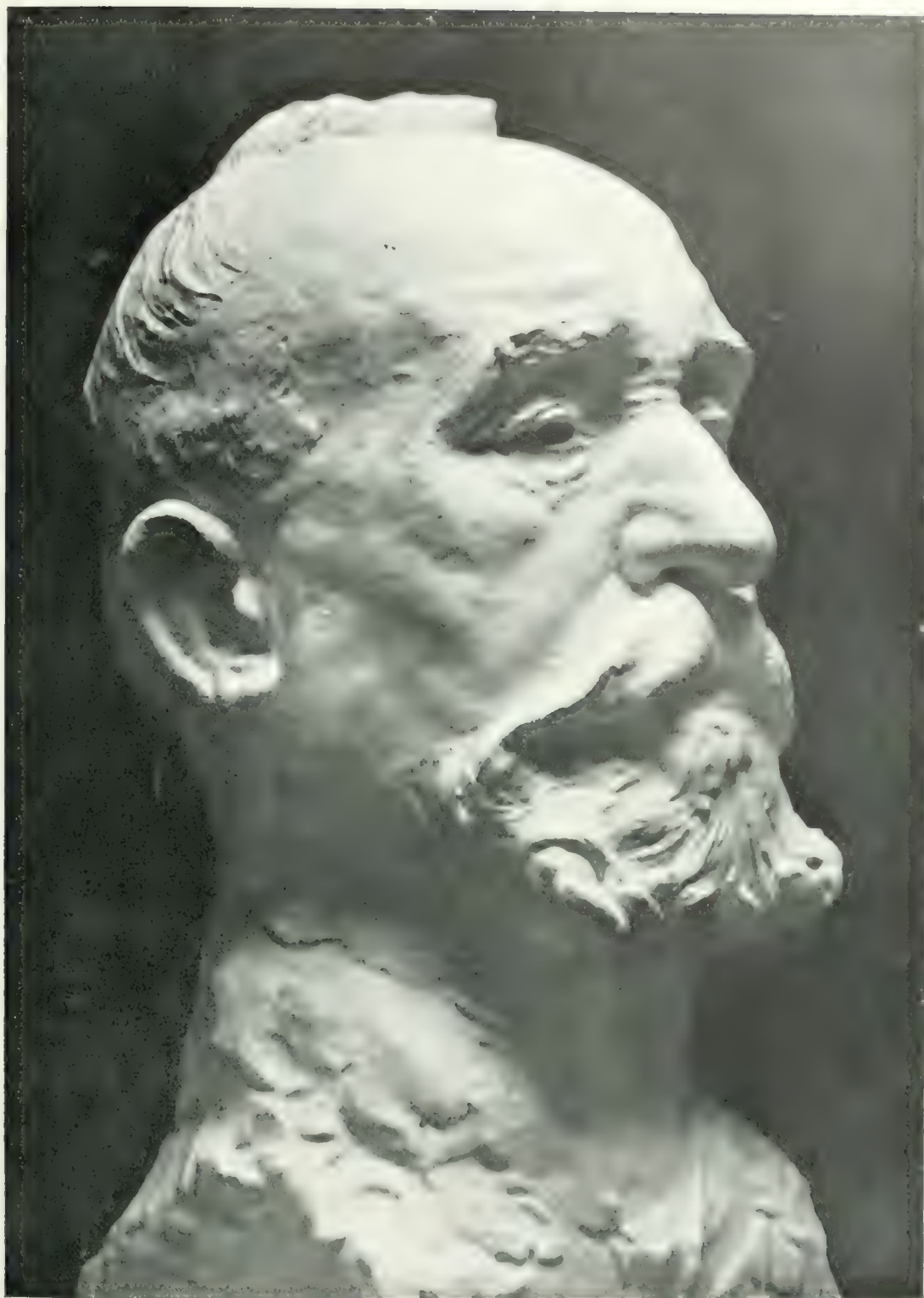
THE EXHIBITION OF M RODIN'S WORKS IN PARIS.

THE Rodin Exhibition was opened on the 1st of June; and those who know and admire the work of the great sculptor as it deserves to be known and admired will rejoice to see it thus displayed in a suitable setting, by direction of the



"LE FRATERNITÉ"

BY A. RODIN



"PUVIS DE CHAVANNES"
BY A. RODIN

The Rodin Exhibition



"LA PARQUE ET LA CONValesCENTE"

BY A. RODIN

artist himself; while as for those who know his work but ill, or without knowing it venture to criticise or condemn, here is a splendid opportunity for them to justify the faith that is in them. So far as the great majority is concerned—those who know nothing of Rodin, for the excellent reason that they have never had the chance of seeing a really adequate display of his productions—the occasion now offers for so doing, and all who desire may satisfy their curiosity, and see for themselves whether the enthusiasm or the depreciation, which for years past the great sculptor has evoked, is the juster reward for all his effort.

Here, in these bright, well-lighted galleries, decked with straw-coloured hangings, we may see all the thought, all the labour of a life of struggle and toil; may look into the very soul of the man, into his

dreams, his ambitions, his hopes, his fancies, even his sorrows and his despairings; for here it all is interpreted in fullest expression. This art is essentially—one feels it immediately—the art of action; this sculpture is no mere symbolism, no mere materialisation of allegories. One single purpose dominates all—the glorification of Nature, as seen in the palpitating beauty of the human form, under the influence of those emotions which best serve to dignify and to exalt it. Thus the titles figuring in the catalogue are for the most part simply the indispensable concessions to the necessity of distinguishing one work from another. Whatever be the designation, whether *Niobé*, *Le Génie du Repos éternel*, *Eve*, *L'Homme qui s'éveille*, *L'âge d'airain*, *Saint Gérôme* or *Alceste*, whether *La Sphynge*, or *Le Printemps* or *Frère et Sœur*, the same senti-

ment, the same love

of life and humanity, quivers in each and all of these figures. Among all these hundred and fifty pieces of sculpture of diverse importance, there is not one but is animated by the warm breath of vitality. Nothing could be more striking, nothing more beautiful. One is carried away, as it were, in a whirlwind of passionate gestures. The emotion produced is almost too great, for it is painful—delightfully painful—in its intensity. One is obliged to pause awhile to recover oneself; then, when the senses are calmed once more, it is possible for the mind to attempt some sort of estimate of the actual artistic worth of the work around one.

From the mask of the *Homme au nez cassé* (1864) onward, right down to this *Buste de Femme*, produced quite recently, Rodin's work is marked

The Rodin Exhibition

by an extraordinary unity. Here we see primeval man, the man of *L'âge d'airain* (1877), which by its intense reality, its abundant life, brought down volumes of unjust abuse on the sculptor's head, some furious critics going so far as to accuse him of taking a cast from the living form! Here again are *Eve* (1881), *La Guerre* (1883), the busts of *Dalou*, *Victor Hugo*, *Antonin Proust* (1885), the first study for the *Monument de Victor Hugo* (1886), *Persée et Méduse*, *La Tête de Saint Jean Baptiste après la décollation* (1887), *Le Songe de la Vie*, the bust of *Octave Mirbeau*, *Les Femmes d'Almées*, *La Pensée* (1889), *Le Frère et la Sœur* (1890), *La Cariatide*, *La jeune Mère* (1891), the busts of *Puvis de Chavannes* and *Henri Rochefort*, the *Bourgeois de Calais* (1892); and then from 1893 to the present year come—to name the most important—*Le Printemps*, *Le Baiser*, *La Sphynge*, *Adonis*, the *Monument du Travail*, the *Bénédiction*, *Icare*, the *Statue de Balzac*, the *Trois voix* (from the Victor Hugo monument), *La Parque et la jeune Fille*, *L'éternelle Idole*, and finally *La Porte de l'Enfer*, which, in the words of M. Arsène Alexandre, "has

no date, but is the product of all the twelve or fourteen years during which Rodin was employed in conceiving, modifying, embellishing, curtailing, re-making his design; while he left it covered up, only to start afresh with renewed energy when he seemed to have abandoned it definitely for something else."

But what were we saying just now, when we described the sculptures we have just named as being Rodin's "most important works"? Does the "importance" of a work of art depend on its size, or on the number of figures it contains? To disprove any such theory we have here displayed an innumerable series of studies, and small groups and statuettes of splendid merit, proclaiming the genius of their creator just as completely and as definitely as his biggest works.

After all, there is nothing surprising in the fact that throughout his career Rodin has been, as he is even now, more or less misunderstood and unappreciated—or, shall we say, ill-appreciated—as anyone may discover who takes the trouble to examine his work minutely. The cause of the artist's



"LA CHUTE D'ICARE"

BY A. J. L. N.

The Rodin Exhibition

unpopularity in certain circles lies in this—that he has roughly broken away from all preconceived ideas, discarded all traditional processes, all false conventions. He is too direct, too free; his conception of art is too sincere, too original, too spontaneous for “the general,” accustomed to something altogether different. Yet we refuse to believe that, as some persist in asserting, Rodin’s art is beyond the intelligence of the masses. The responsibility for the fact that the crowd knows him not at all, or little at best, and cares still less for his work, lies elsewhere, that is to say, with the biassed, jaundiced critics, who, relying on the ignorance of those whom they pretend to instruct and advise, have, from some incomprehensible motive, persistently striven to depreciate the great artist whose pre-eminence seems to have disturbed their peace of mind. Moreover, thanks to Rodin’s admirers on the one hand and to his detractors on the other, the idea has got abroad that the author of the *Bourgeois de Calais* and the *Monument de Claude Lorrain* is a revolutionary; and the public fear him as they would a monster! A “revolutionary,” because he has revived the tradition of heroic sculpture, because he is the direct descendant of Verrocchio and Donatello and of our great French masters—Houdon, and Barye and Carpeaux! A “revolutionary,” because instead of blindly accepting the old academic canons and learning his art in the worst possible school, he has preferred to see for himself and has made his own style! Revolutionary, no! Say rather a revolter, one who has revolted against the imbecile tyranny of prettiness and mannerism, against the distortion of nature and life, against the servitude of the schools, as opposed to liberty and individualism!

In any case it will always be Rodin’s glory to have enlarged, enriched the domain of statuary, to have seized and fixed from the quivering life itself an infinity of those gestures, movements and expressive attitudes, whose plastic beauty, it would seem, had not been so much as suspected before

his day; his predecessors, aye, his contemporaries, being satisfied with stereotyped reproductions of the same old, traditional, expressionless poses. Who will dare to limit the artist’s boundaries? Who shall venture to declare definitely: this is beautiful, that is ugly; such a gesture is noble, such is the reverse? Nature herself knows no restrictions of this sort; everything within her is lovely and worthy of stimulating art. What movement, what attitude, what pose of the human body has the artist the right to despise, as vile or inferior?

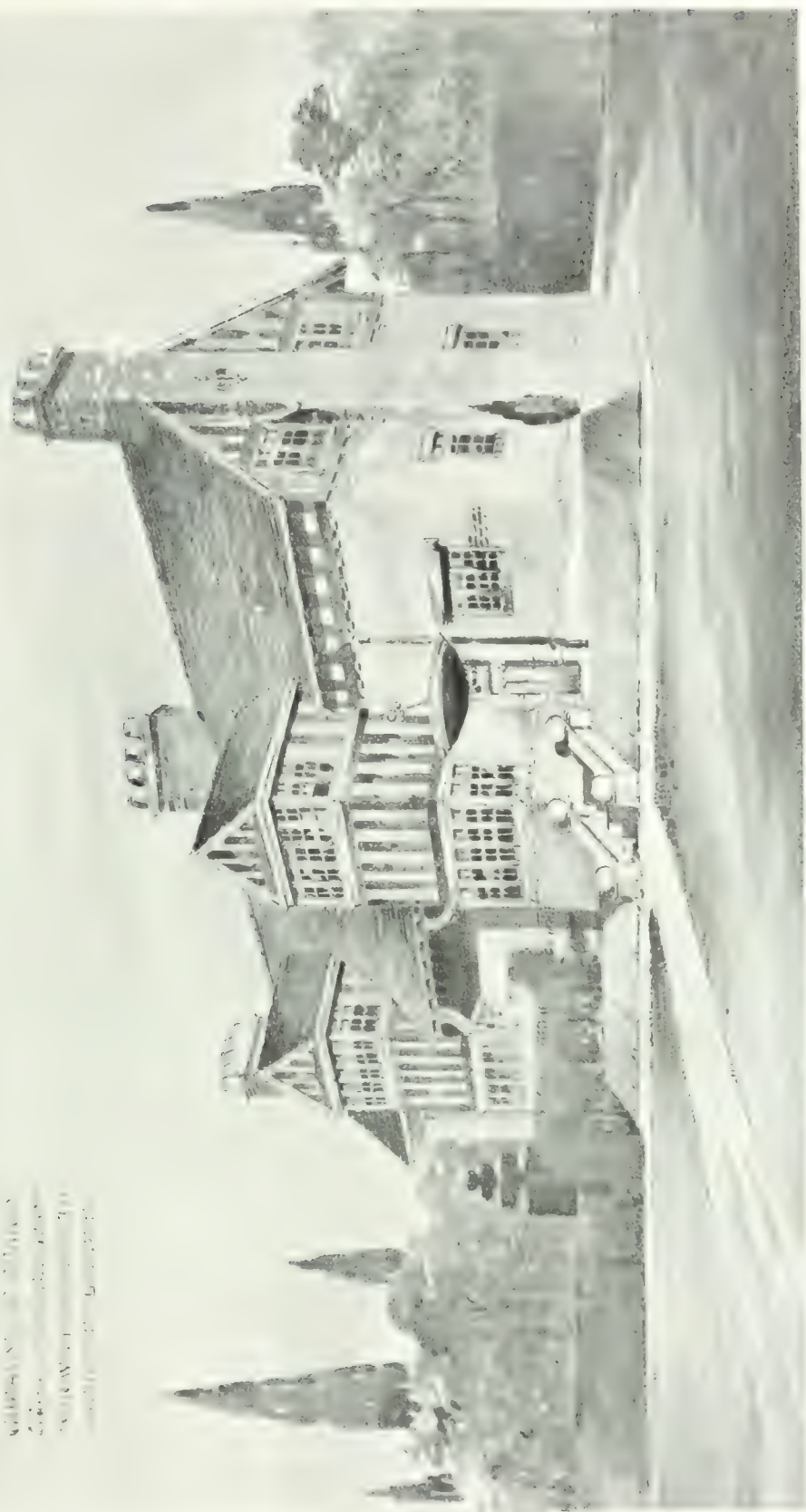
It is his profound conviction of the absolute beauty of life that has made Rodin if not a revo-



“LA VIEILLE FEMME”

BY A. RODIN

TWO HOUSES, VILLAGES, AND
GARDENS, IN THE VILLAGES
OF THE SOUTH OF FRANCE.
BY W. HOWARD SETH VILLU.



TWO HOUSES, VILLAGES, AND
GARDENS, IN THE VILLAGES
OF THE SOUTH OF FRANCE.
BY W. HOWARD SETH VILLU,
ARCHITECT

The Royal Academy and Architecture

lutionary, at least a *révolte*; and those who are capable of looking boldly towards the future will not be disposed to deny him the fame he deserves for the redeeming influence already produced by his work on the statuary of his country. That influence will certainly increase as time goes on, and the present exhibition in the Square de l'Alma will go far to strengthen it. M. Albert Besnard observes: "The passionate contemplation of Nature has certainly led him to feel that no power outside Nature herself is capable of suggesting her own true symbolism"; and he proceeds: "Form, as understood by Rodin, becomes vitality itself." And further homage was paid him by the late A. Falguière, who, shortly before his death, said to a friend: "Rodin! Rodin! There's the master of us all!"

THE ROYAL ACADEMY AND ARCHITECTURE; WITH NOTES ON SOME DESIGNS AT THE PRESENT EXHIBITION.

ARE they right, or wrong, the people who tell us, occasionally, that the Royal Academy is seriously solicitous about the welfare of architecture? That the Royal Academy professes to be so is true; but if this profession of its goodwill to architects is believed in some quarters, it is certainly disputed in many others. There is a large and thoughtful public to whom it appeals merely as a stereotyped example of official humour. We are thus brought in contact with two bodies of opinion, the one favourable, the other distinctly



A HALL

M. H. BAILLIE SCOTT, ARCHITECT



The Royal Academy and Architecture

antagonistic, to the treatment that architects receive from those who at present hold office in Burlington House.

Now, as the importance of architecture to the State increases with that industrial enterprise which tends to make life in towns ever the more ugly, we cannot but feel that the Royal Academy of Arts has stirred up a conflict of opinion in which the nation at large ought to take a keen interest. Even in a time much less friendly to ugliness than our own is, it would be a very serious and deplorable thing to underestimate the national value of good architecture, for none can afford to see discredited, even for a little while, any means by which a people may express and foster its dignity of character. Noble buildings, spacious and impressive streets, and beautiful design and workmanship in the homes of a nation—what are these good things but great thoughts materialised? They are manifestations of our better selves. They constitute an unwritten form of history, so full of worthiness that everybody should be anxious not merely to preserve it but to add constantly to its riches. Yet, it would almost appear that the directors of the Royal Academy look upon architecture as a trivial province of art, for they deem it worthy of only one small room at their annual exhibition.

It is doubtless for this reason that but few

at Burlington House, in perhaps one small drawing, which, not unfrequently, is an artificial thing by some clever perspective draughtsman. If photographs were admissible at the Royal Academy, as they really should be, architects of known names could show representations of their finished work; and the public would then have its interest quickened by seeing in a completed form the mouldings and the other details that architectural designs do not adequately suggest to an uninformed public. But the Royal Academy, as though eager to discourage an invaluable art as much as possible, has decided that there is no space for photographs of good architecture, though plenty is always found for third-rate oil paintings.

It has also decided, as is common knowledge, that all the architectural drawings must be framed and glazed. Why? The answer to this question is, we presume, that such drawings, when sent in on workmanlike strainers, are not sufficiently picturesque. But whatever the reason may be, the result is that much work of the highest possible interest and value is exempted. In these days, when so much attention is given by architects to interior decoration, we should like to see some encouragement accorded to the production and exhibition of drawings in which the

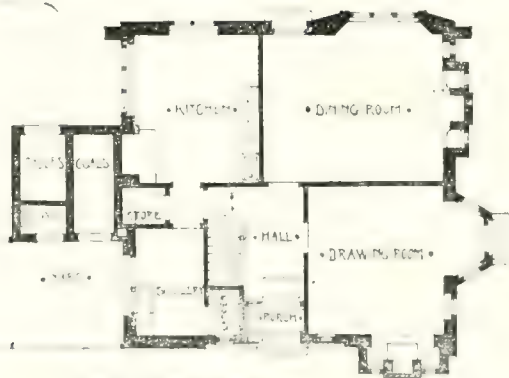


PIPER'S HILL, BYLLEBY, SWEDEN

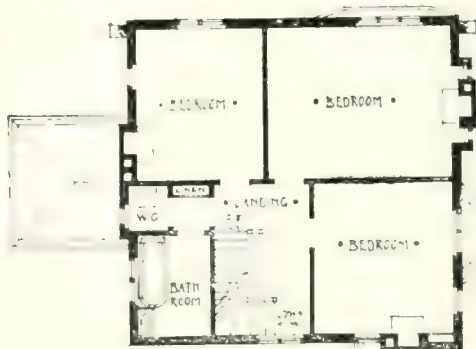
MESSES. NIVEN AND WILSON, ARCHT. PLANS, ETC.

architects are bold enough to send in their most serious efforts, the space allowed being so absurdly insufficient for the display of drawings and designs on a large scale. The whole of an architect's thought in a great undertaking is summed up,

colour schemes as well as the details of interior decoration are adequately represented. The small scale upon which such drawings are usually made tends to mislead rather than to aid the public in their estimation of the work.



Ground Floor



First Floor

DESIGN FOR A HOUSE AT PINNER
F. B. WETTENHALL, ARCHITECT

The Royal Academy and Architecture



DESIGN FOR A COTTAGE

THOMAS DAVISON, ARCHITECT

Large drawings of certain recent decorative work by north-country architects, or of such foreign efforts as Dr. Hoffman's designs for the Austrian Courts at the Paris Exhibition, would be of more educational value than acres of third-rate oil paintings of which so many occupy valuable space on the Academy walls.

We pass on now to another point. Why is it that the Royal Academy does not exhibit, year by year, some of the best work done in its architectural school? If the students in this school produce nothing of sufficient merit (as might be inferred), why should the Academy spend large sums of money in a vain effort to teach architecture? It cannot be wise to award a gold medal and a travelling studentship of £200 to anyone whose work is deemed unworthy of a place in the architectural room. The last gold medal was won by Mr. Charles Hide, and we hasten to add that it was won very creditably. Yet Mr. Hide's design is not to be found at Burlington House, so that an official distinction seems to be invidiously drawn between him and the winners of the gold medals in painting and sculpture, whose prize-works are exhibited.

Other points might be mentioned here, other suggestions given, but in one brief article it is impossible to deal thoroughly with this subject. The principal point of all, however, is simply this: the Royal Academy does not accord to architecture,



STUDY AT "HILL REST," ETC.

PHILIP TREE, ARCHITECT

The Royal Academy and Architecture



"HILL CREST," RYE

PHILIP TREE, ARCHITECT

the most useful and the noblest of the arts, that attention which is rightly its due. A well-known French critic, M. Georges Lafenestre, commenting on a similar grievance in his own country, remarks :—"Dans la vie sociale d'un peuple, la peinture, qui est un complément et un agrément, ne doit pas tenir le premier rang, au détriment de l'architecture et de la sculpture qui sont des nécessités. C'est un fait historique que, lorsque la peinture mobilière prend le premier rang et qu'on ne s'occupe plus que de collections de tableaux, tous les autres arts tombent en décadence,—et spécialement tous les arts décoratifs."

This is quite true, and hence we remember gladly that there are now many hopeful signs of public sympathy for all those decorative arts which may be called the handmaidens of architecture. This revival of popular interest in "the minor arts," stupidly so called, is not at present fostered by the Royal Academy ; but it is still only a young revival, and many of us may live to see half of the rooms at Burlington House devoted every year to the encouragement of architecture and its handmaidens. This is what we need, this is what we should all struggle to obtain.

This means that the Royal Academy ought to be the national protector of all forms of art, and none can say with truth that its present policy is beneficial even to its favourite art, the art of painting, which for some years has been coddled far too

much. To fill eleven rooms every year with more than a thousand pictures, largely second and third rate, serves no useful purpose ; it would be far wiser, far more serviceable to the cause of beauty, to raise the standard of works hung. If this were done, as it certainly ought to be, space enough would be found at Burlington House for the due encouragement of architects and craftsmen.

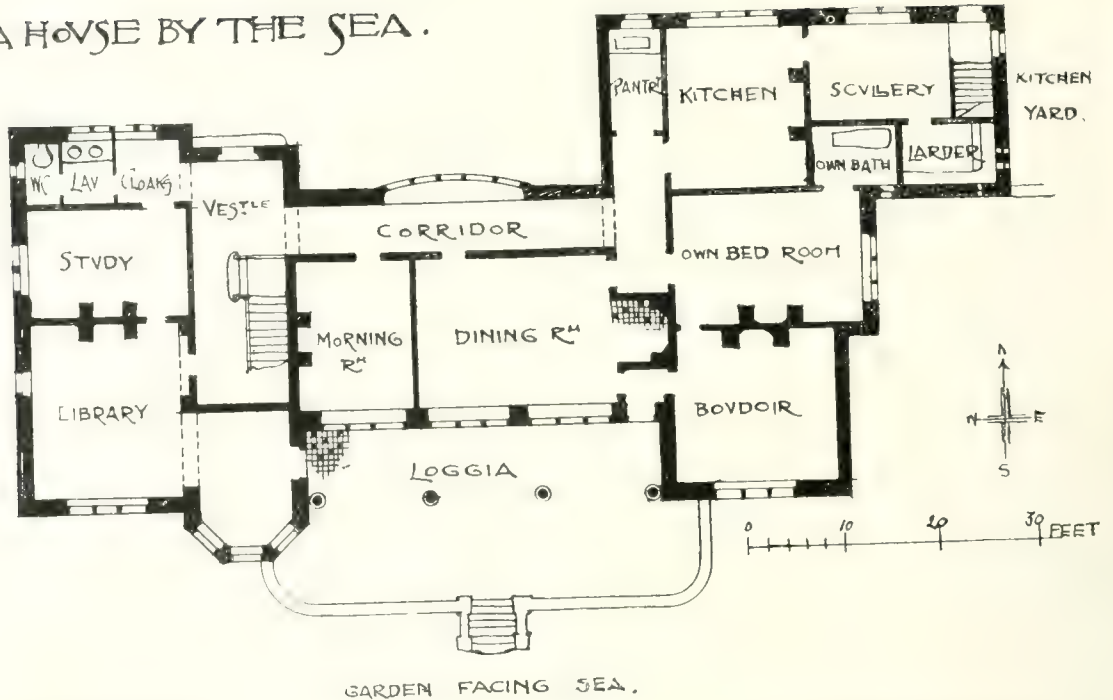
Greatly as we deplore the absence of so much that we should like to see to-day at the Royal Academy, we still desire to make more widely known all the good things to be seen there. This month, by kind permission of several architects, we reproduce a few designs in domestic architecture. There is an excellent, half-timbered house, with a remarkably fine roof, by Messrs. Niven and Wigglesworth ; a cottage, good in style, by Mr. Thomas Davison ; an attractive house by the sea, a kind of two-storied bungalow, by Mr. Arthur Stratton ; another house, pleasingly austere in type, and planned most economically, by Mr. Wetenhall ; and a charming little country home by Mr. Philip Tree. Mr. Baillie Scott, with his discreet furniture and his early methods of decoration, is well represented by two characteristic drawings, while Mr. Howard Seth-Smith gives a picturesque solution of the problem of the semi-detached house. These designs do not give a complete idea of the general progress of domestic architecture in England, but they are good and varied in their simplicity of

DESIGN FOR A FARM-HOUSE
ARTHUR S. LAYTON, ARCHT.



ARCHT. S. LAYTON

A HOUSE BY THE SEA.



PLAN OF SEA-SIDE HOUSE

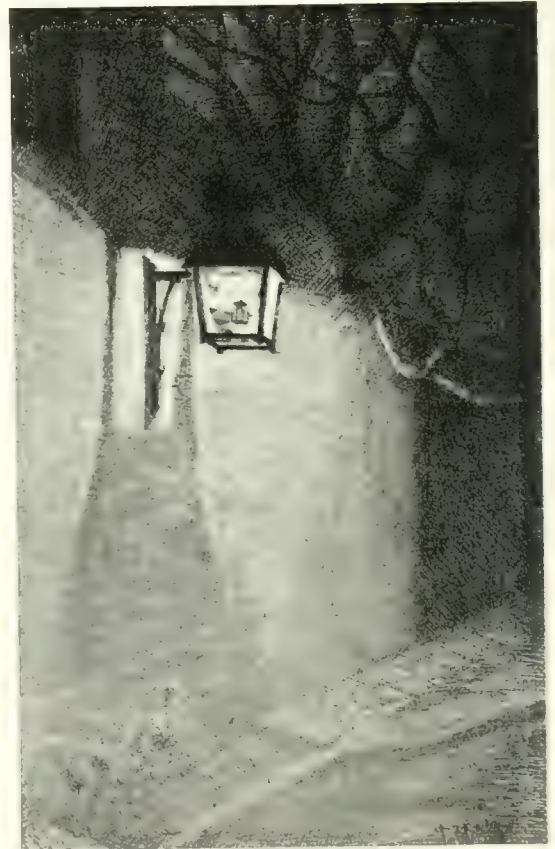
ARTHUR STRATTON, ARCHITECT

type, and we note with pleasure that the garden has received in some far more consideration than architects gave to it about a decade ago.

FRANÇOIS MARÉCHAL, A LIEGE ETCHER. BY FER- NAND KHNOPFF.

IN the year 1893 I saw in the album of the Brussels Society of Aquafortists a number of panoramic views of Liège, signed "F. Maréchal." I was struck at the time by their skilful composition, their somewhat rough but solid touch, and by their air of truthfulness and sincerity. Since then I had come across nothing bearing the same signature, until in the studio of M. Rassenfosse I saw it again on an extraordinarily varied series of etchings, representing "bits" and types from the outlying suburbs, and numerous night scenes on the quays, with the trembling lights reflected in the waters of the Meuse. To a sense of admiration for the works themselves was added a strong desire to see their author.

Shortly afterwards I was accordingly introduced to him, and found myself in the presence of a man, still young, of very interesting appearance, small, spare and wiry, with short thin features, bright and piercing glance, and the full forehead of a man of



AN OLD WALK, SUBURBS OF LIÈGE
FROM AN ETCHING BY F. MARÉCHAL



"THE LIÈGE BOULEVARDS, EVENING"

FROM AN ETCHING BY F. MARECHAL

strong will and concentrative power—in a word, a native of the Ardennes. A modest room in a

simple inn, commanding a view of the broad river and the town, served as his studio, which, by way of furniture, boasted nothing beyond a couple of seats, a large press, bottles and phials of every sort of shape, a fine grey cat, and notably a rich and splendid collection of butterflies, carefully pinned inside their glass-lidded boxes, and, in their superb, intact condition, glistening like so many marvellous gems. I hastened to accept the offer made to show me his portfolios, wherein, elaborately classed and numbered, were stored his drawings and engravings. These drawings—mostly from the nude—were serious, complete works, and cruel, so to speak, in their pitiless accuracy; while the engravings, rather heavy in touch at the outset, but growing more refined by degrees, developed at length extraordinary lightness and flexibility, without any sacrifice, moreover, of the artist's truly scientific precision.

I observed that as the strokes upon the metal became more supple, those on the paper grew more and

more hard, to such an extent that some of the drawings had the appearance of those sculptors'



"UNDER THE SNOW (SUBURBS OF LIÈGE)"

FROM AN ETCHING BY F. MARECHAL

designs in which the substance, the "volume," is skilfully suggested, while the *contour* is rough and awkward. Thus the dominant passion of the engraver was plainly visible in his work, the obstinate striving after the faultless technique he must attain at any price.

M. Maréchal first studied oil-painting, regularly attending the classes at the Liège Academy of Fine Arts, and not without success, for he won a prize for an historical subject; he also devoted himself to landscape. In all he did there was evidence of undoubted hard work and a desire to succeed; but after all it was only experimental, for the "process" he had chosen was not adapted to his

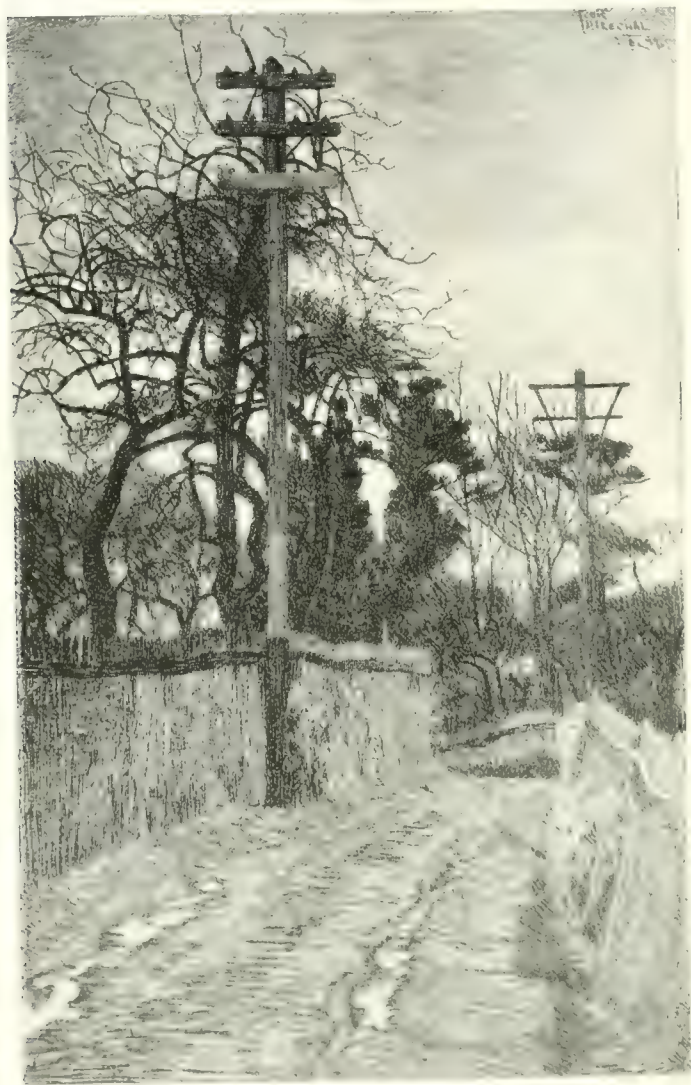
vision of things; there was, in fact, a want of harmony between the workmanship and the style. When things were at this stage he began to study engraving with the help and guidance of M. Rassenfosse, whose great talent is equalled only by his generous and fraternal spirit. To the young engraver the new method came as a revelation of himself. Full of enthusiasm he abandoned painting to devote himself wholly to the engraving in which he delighted. His keenness for work, always great, became quite extraordinary. He produced plates literally in heaps, and thus in a short time succeeded in acquiring remarkable sureness of touch.

The danger was that this very dexterity—which was only a means to an end—might be regarded by the artist as the ultimate aim of his labour; that he might waste his ability on mere feats of skill. Happily the crisis was of short duration. The period of manual exercise was succeeded by one of intellectual work. He read, and watched and pondered, and then, when face to face with nature, he realised that he was equipped to understand and to depict it.

The works by M. Maréchal, reproduced here, show how he loves—one may almost say adores—these varied and interesting regions around Liège, with their long perspectives of tall chimneys, and their old deserted roads, lit only by some antique lamp.

A word more to conclude. Maréchal had become accustomed to engrave direct from nature, and the public at first failed to recognise the Liège scenes, naturally reversed in the printing, and refused to buy plates which to their eyes represented nothing! Connoisseurs, however, were not slow to see that, although the faithfulness of the "view" might suffer somewhat thereby, the engraving gained greatly in point of suppleness and life.

François Maréchal is to-day in the plenitude of his powers, the possessor of honest original talent, and, I feel sure, will again and



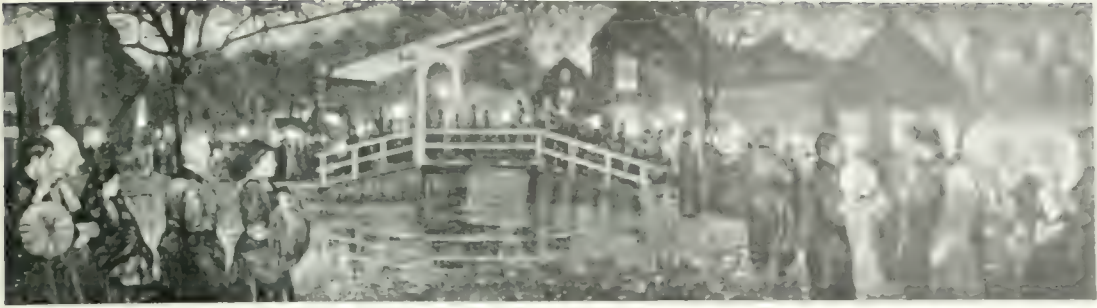
AN OLD HIGHWAY, EDGE OF LIÈGE

FROM AN ENGRAVING BY F. MARÉCHAL

Recessional

God of our fathers, known of old
Lord of our far-flung battle-line
Beneath whose awful hand we hold
Dominion over palm and pine
Lord God of Hosts, be with us yet
Lest we forget — lest we forget
The tumult and the shouting dies
The captains and the kings depart
Still stands Thine ancient Sacrifice
A humble and a contrite heart
Lord God of Hosts, be with us yet
Lest we forget — lest we forget
Far-called our navies melt away
On dune and headland sinks the fire
To all our pomp of yesterday
It's one with Nineveh and **T**yre!
Judge of the Nations, spare us yet
Lest we forget — lest we forget
If drunk with sight of power we loose
Wild tongues that have not Thee in awe
Such boasting as the Gentiles use
Or lesser breeds without the Law
Lord God of Hosts, be with us yet
Lest we forget — lest we forget
For heathen heart that puts her trust
In a reeking tube and iron shard
All valiant dust that builds on dust
And guarding calls not Thee to guard
For frantic boast and foolish word
Thy Mercy on Thy People Lord

RUDYARD KIPPLING



"RETURN OF THE FILIBUSTERS" BY M. NICO JUNGMAN.

THE NEW YORK GALLERY.

again afford us the opportunity of admiring his conscientiousness and his energy. F. K.

STUDIO-TALK.

London Correspondent.

LONDON.—The electric lamps recently erected in the Strand and its neighbourhood seem from their shape—evidently inspired by the familiar note of interrogation—to demand an opinion upon their design. The English language, however, fails to furnish the

words that adequately express our disgust at this latest exhibition of "art-work" as it is understood in officialdom. Why should the unoffending public have such horrors thrust upon them? Cannot some punishment be devised for those who commit in public places crimes against the common-sense of good taste?

M. Nico Jungmann's remarkable artistic ability seems to be steadily growing, and his grasp of many branches of the painter's craft is year by year



PART OF THE "RETURN OF THE FILIBUSTERS."

BY NICO JUNGMAN.

becoming more certain and more complete. The most recent exhibition of his water-colour drawings, held a few weeks ago at Messrs. Dowdeswell's gallery, showed him at his best as a master of refinements of colour and as a curiously sensitive designer whose love of delicate and dainty detail is healthily free from any touch of affectation or laborious realism. His instinct is that of the decorator who knows how to adapt Nature to pictorial purposes without losing her freshness and subtle charm. To this instinct must certainly be ascribed the success of his management of effects of deep tone and rich colour in the series of frescoes which were the most memorable of his contributions to the exhibition. In these particular works he made most plain the strength of his individuality and the extent of his control over technical problems; and he proved himself to be not only a skilful and thoughtful executant, but also a close observer of subtleties of atmosphere and illumination.

Mr. Henry Muhrman, Mr. Frank Mura, and Mr. Bertram Priestman, whose drawings and pictures have lately been exhibited at the Goupil Gallery, take what may seem to some people to be a somewhat gloomy view of nature. They have a preference for low tones and for deep harmonies of subdued colour, and they look at open-air effects with a little too much preconception in favour of a kind of grim seriousness. But at the same time they show a real feeling for balance and agreement of masses, and for suggestion of aerial qualities. Of the three, Mr. Priestman is the least inclined to give way to excess of darkness in his colour arrangement; he has the most freshness and tenderness,



PART OF THE "RETURN OF THE PILGRIMS"

BY NICO W. JUNGMMANN

and understands best how to effectively gradate his tones. Mr. Muhrman avoids colour almost entirely, but designs his compositions with dignity and true sense of style; and Mr. Mura has a certain rugged force of handling that is in its particular way impressive and convincing. The examples by which the three artists were represented in the exhibition were thoroughly in keeping; and the collection as a whole had an atmosphere of consistent effort that was distinctly satisfying.

The International Advertisers' Exhibition, held at the Crystal Palace, deserves to be noted as perhaps the most exhaustive and representative show of posters that has ever been organised in this country. Some two thousand designs were included in the International section, and these

were contributed by artists in America, Belgium, Italy, Spain, Denmark, Austria, and the British Isles, so that an excellent summary of the work that is being done in this branch of art throughout the world was provided. In another section about five hundred designs were exhibited; these had been sent in competition for medals offered for the best things in the various classes of production. The gold medal for the most satisfactory design, without reference to subject, was taken by Miss Mary Watson, of North Shields; the silver medal, by Mr. A. W. Pearce, of East Dulwich; and twenty-four bronze medals were also awarded by the judges, the chief of whom were Mr. G. C. Haité, Mr. Cecil Aldin, and Mr. Windsor Fry. Sir J. D. Linton was President of the Art Committee. A good deal of machinery for colour printing and kindred purposes was on view, in addition to the posters and designs.

No better testimony to the soundness of Mr. Ruskin's taste could be desired than was afforded by the exhibition of his collection of water-colours by Turner, which was lately arranged in the galleries of the Fine Art Society. These drawings, almost without exception, were conspicuously excellent as examples of the greatest accomplishment of the supreme master of our school, and in their magnificent qualities of invention and execution were impressive in the highest degree. They showed Turner in most of his

phases—as a close observer of nature, intent only on recording exactly what he saw; as a deeply imaginative thinker, who could use effects of light and atmosphere to give him the most amazing arrangements of colour and tone; as an impressionist, with a receptiveness to suggestions that was astonishing in its vivid strength; and as a precise and careful draughtsman, concerned chiefly with the realisation of delicate and elaborate detail. In choosing them Mr. Ruskin was clearly influenced by an honest enthusiasm; but this enthusiasm was so controlled by intelligence that it led him into no mistakes, and never induced him to accept any work that was not fully worthy of the master.



PART OF THE "RETURN OF THE SOLDIERS"

BY J. M. W. TURNER



PART OF THE "RETURN OF THE PILGRIMS"

BY NICO W. JUNGMMANN

Reproduced on page 111 is a very notable drawing of a magnolia tree in flower. It is by Mr.

carried out for Aveley Church, Essex. The picture was painted on a wooden panel covered with

William Shackleton, and none will fail to perceive that it is drawn with so much knowledge, delicacy, and ease and grace, that it could not well be improved. It certainly takes rank among the very best plant studies drawn by Englishmen. As a painter, both in water-colour and in oils, Mr. Shackleton was for some time influenced by Mr. Edward Stott, but his pictures this year show that he has nearly passed through his period of discipleship, and is rapidly forming a style of his own. His painting at the New Gallery, in which a girl is represented in the act of singing on a balcony at Siena, is full of that mysterious poetry that music awakens in everyone who listens to it in the twilight.

Mr. Charles Holroyd's interesting cartoon, *The Adoration of the Shepherds*, was designed and



CARTOON FOR ADORATION

BY CHARLES HOLROYD



STUDY OF MAGNOLIA
BY W. SHACKLETON



PART OF STENCILLED PRINT

DESIGNED BY HUGH WALLIS

gesso and gilded, the gold being left for the halos and allowed to show through in places. Sometimes the paint was scraped away with a knife, to expose hatchings of gold. It will be seen that the cartoon has nothing in common with that too familiar kind of modern religious art which may be justly described as epicene and amorphous in character and sentiment.

MANCHESTER.—The stencil prints of Mr. Hugh Wallis are a combination of stencil and block printing. This combination is not frequently employed, but it is one which ought really to commend itself to many art workers, and especially to those who do not wish to see their designs reproduced in a large number of prints



STENCILLED PRINT

DESIGNED BY HUGH WALLIS



STENCILLED PRINT DESIGNED BY HUGH WALLIS

Much of the charm of Mr. Wallis's clever designs has been inevitably lost in their translation into black and white, but if the colour has gone the decorative sentiment remains, and Mr. Wallis is clearly an able craftsman.

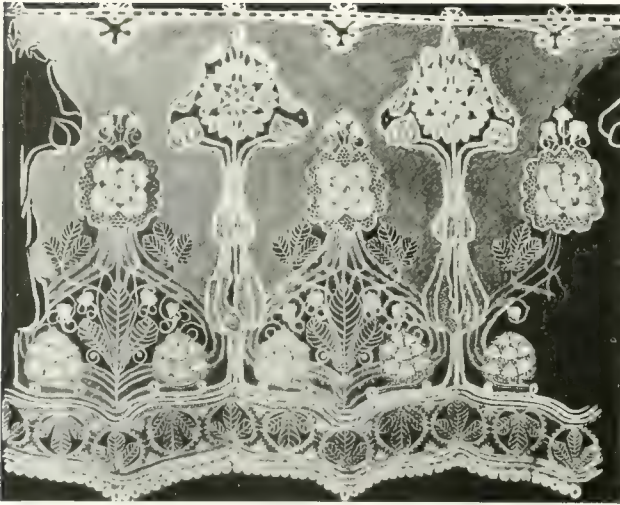
His method of work is more suitable for decoratively pictorial effects than for repeated ornament and we may say that the coloured portions, other than the dark lines, are washed in by hand or stencilled in the ordinary manner. For the rest, Mr. Wallis's process is one which may be employed for a good many useful purposes, as for bookplates, Christmas cards, pictorial friezes for the nursery, tile designs, panels; and we see no reason why it should not be successfully applied to various grounds of wood and canvas.

E. W.

NOW AFTER UPON THE conditions of Northumberland and Durham are not perhaps favourable to the development of home handicrafts. Industrial enterprise—agriculture, mining, engineering and shipbuilding—is all on a big scale. And the people, if hard-working, are well paid. At a meeting held in Newcastle-on-Tyne on the 12th May, however, at which Earl Grey presided, it was unanimously resolved by influential persons that it is desirable to establish a Handicrafts Guild for the object of stimulating an interest in art work among all classes by directing attention to such handicrafts as will add to the beauty of the home. A council was also appointed to consider the details of a scheme. Canon Rawnsley, who can speak from long experience, deprecated county movements for art handicraft, declaring the county area to be too small for criticism, comparison or standard. "You speak of supplying designs," he wrote; "it is as unkind a thing as you can do. Let the villages, or the workers, hammer away at their own idea or design." This is surely a "counsel of perfection," and one is inclined to ask whether the Keswick School of Craftwork would have come into being if the folk with winter leisure in that place had been left to hammer away by themselves. At any rate, the movement inaugurated by Earl Grey, Mr. C. W. Mitchell and their friends should,



DESIGN FOR A BOOKPLATE BY EVELYN WALLIS
(See *A Handbook of Bookbinding*, 2nd ed.)



DESIGN FOR A LACE CURTAIN

BY JOSEPH ELSE

the design for a bandstand of which a detail is illustrated here. It is a useful piece of work, displaying, besides certain good decorative devices, a knowledge of the fitness of things. Mr. Gillick's original model is now at the Paris International Exhibition. Another student, Joseph Else, is equally successful, as is proved by his modelled fire-dog and his designs for lace curtains.

We are indebted to the Head Master of the School of Art for the photographs of the exhibits here reproduced.

W. K.

if well-directed, fertilize the natural aptitudes of the people, and cultivate their capacity to produce beautiful things.
C. W.

NOTTINGHAM.—The recent exhibition of work of the School of Art, held at the Museum and Art Gallery, proved not only satisfactory in a general sense, but evinced a marked advance in modelling. In this, perhaps, the specimens of applied design reached the higher water-mark in comparison with the figure studies. This is not a little gratifying; for, although in these days it is trite enough to say that applied-art teaching is of the highest importance, there is still in many quarters an obstinate preference for a dilettantism that trifles far too much with painting, to the detriment of those arts which minister to the daily needs of all classes.

The exhibition included several good designs for lace curtains. These at once found due recognition, both for their own individual merit and for the interest attaching to them from the important position held by Nottingham as a lace centre. The weakest part of the whole exhibition—if we may introduce a discordant note—was a collection of posters, whose somewhat large dimensions served only to accentuate the bad qualities of their conception and treatment, to say nothing of faulty drawing.

Among the most promising students at the School is Ernest G. Gillick. He is responsible for



FIRE-DOG

MODELLED BY JOSEPH ELSE



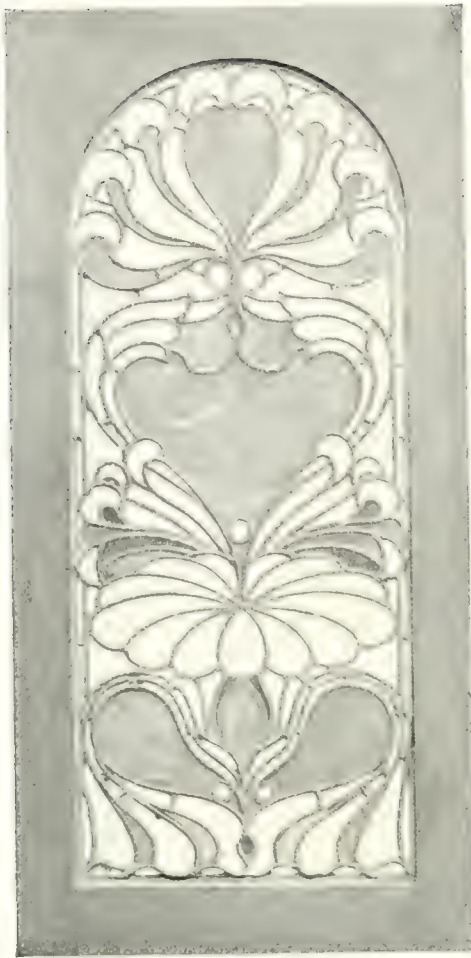
DETAIL OF A BANDSTAND — DESIGNED BY F. G. GILLICK
(See Nottingham Studio-Talk)

DURING THE last I wrote have been the Exhibitions of the Water-Colour Society and of the Royal Hibernian Academy. The forty-sixth Exhibition of the Water-Colour Society brought forward some refined and interesting work—the lady exhibitors being well to the front. Miss Rose Barton's "Street-scapes," with their delicate atmospheric effects, are always charming. Miss M. A. Butler is another Irishwoman whose work is familiar to the *habitués* of London galleries. Her pictures, as well as Miss Rose Barton's, are often seen on the walls of the Old Water-Colour Society, and the trustees of the Chantry Bequest recently bought one of her pictures for the Tate gallery. She contributed eight pictures to the Dublin Water-Colour Exhibition, in all of which her clear and direct method of handling her subject was observable. Miss Helen O'Hara, who is justly praised for her beautiful transparent wave effects, was represented by only one study in her familiar method—a sea piece entitled *a Rising Gale*; but she gave us two or three pleasant landscapes, in which she showed that she can sympathise with Nature in her milder moods.

Miss Lynch, as usual, confined herself to interiors, and to colour harmonies in which pure vermilion is the dominant note. She was even more successful



LANDSCAPE



LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See Glasgow Studio-Talk)

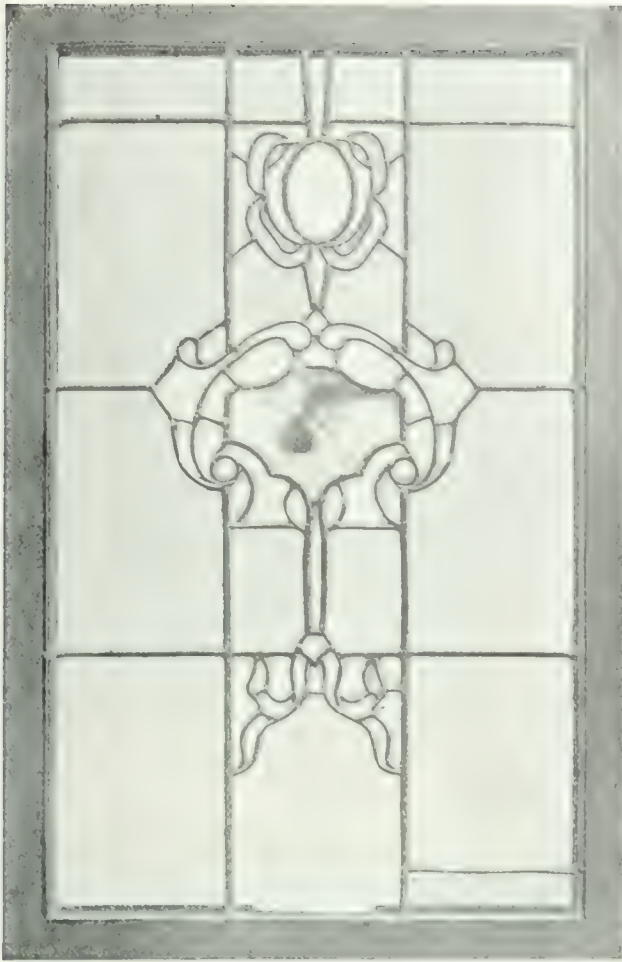
than usual in the four pictures exhibited this year, all of which were, I think, sold. This was so essentially a ladies' exhibition that I find I have made but few notes with regard to the male exhibitors, who were, indeed, both outnumbered and outclassed by their feminine rivals. Mr. Bingham MacGuinness, however, deserves more than a passing mention. He is one of the most distinguished as well as one of the most facile of our water-colour artists, and showed several landscapes in which the skies were beautifully luminous, the effect being obtained without any apparent effort.

The exhibition of the Royal Hibernian Academy, which is open as I write, is smaller in quantity this year than usual, and alas! I fail to see that rise in quality which could be wished. Is it that the Irish artist—like the Irish writer, the Irish soldier, and

the Irish labourer—is inevitably foredoomed to migrate to England, the land where there is gold, or is it that the Royal Hibernian Academicians have reached the stage of old fogeyhood, and cannot attract younger men to their relief. I do not know, but the fact remains that few of the pictures displayed each year on the walls of the Royal Hibernian Academy reach the level of mediocrity, while of the existence of any community of thought, or similarity of ideal amongst the exhibitors, there are no traces whatever. Good pictures are occasionally to be found amongst those exhibited, and among the best of the R.H.A.'s is undoubtedly Mr. Nathaniel Hone, who still refuses to break new ground, and gives us three or four of his strong and breezy impressions, in all of which his characteristic force and abhorrence of detail and the British Philistine are equally



LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See Glasgow Studio-Talk)



DOMESTIC LEADED GLASS BY STEPHEN ADAMS & SON
(See Glasgow Studio-Talk)

visible. He is perhaps best when he paints the sea. Along with Mr. Hone's landscapes and seascapes, Mr. Walter Osborne's portraits stand out from amongst the other pictures with a marked air of superiority. Of Mr. Charles Stuart's three large pictures that representing deer by moonlight, *the last*, Mr. J. J. B. MacGuinness an ambitious work, entitled *Rescue*, representing a scene in a burning room. The picture, however, is not altogether pleasing; there is a want of movement about the fireman, and the whole thing is more like a *tableau vivant* than a bit of real life. Mr. Bingham MacGuinness shows two pictures. The smaller, a view in Dorset, is pleasant; the large one near it, a view on the Kocker, is a little freakish in its perspective. There are two portraits by Mr. Hugh de Glazebrook, the most important being one of Miss Forbes Robertson; while of the remaining pictures by Irish artists, those by Mr. J. Johnston Inglis—an effect of bright sunshine in a hayfield—and Mr. Jack Yeats—entitled *The Big Pedlar*—are the most interesting.

Mr. Percy French has just spent a few weeks in Dublin, after a tour in the

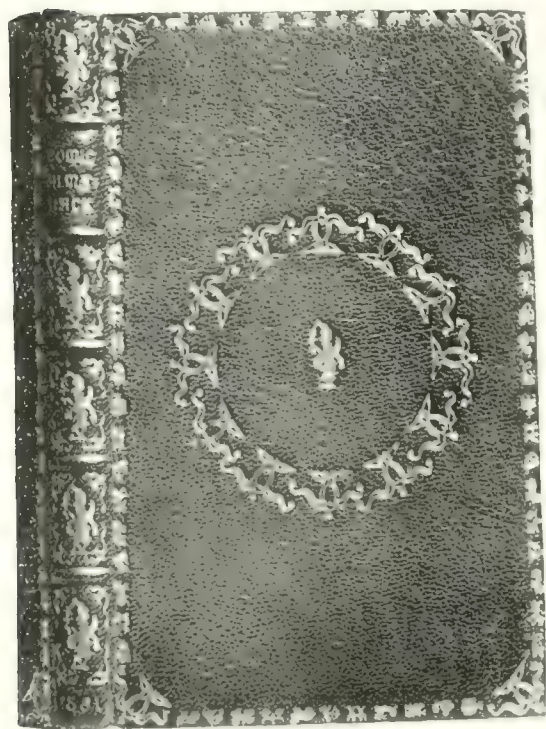


LIBRARY TABLE TOP (See Glasgow Studio-Talk)

LIBRARY TABLE TOP BY JOHN LINDSAY & SONS

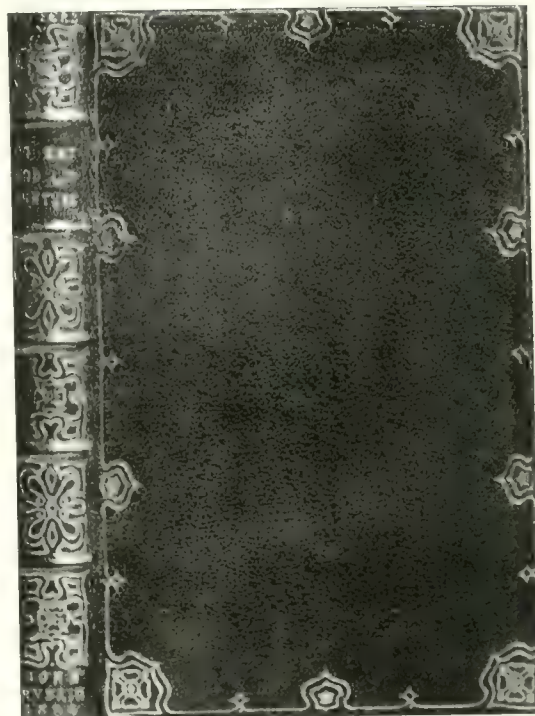
West of Ireland, where he has completed a number of interesting works. Our illustration is a reduced sketch of one of his new pictures which will be exhibited in London shortly. E. D.

G LASCOW.—We have pleasure in giving herewith reproductions of some recent stained glass by Messrs. Stephen Adam & Son, who have done and are doing much noteworthy work. While they cannot be said to have departed from the accepted



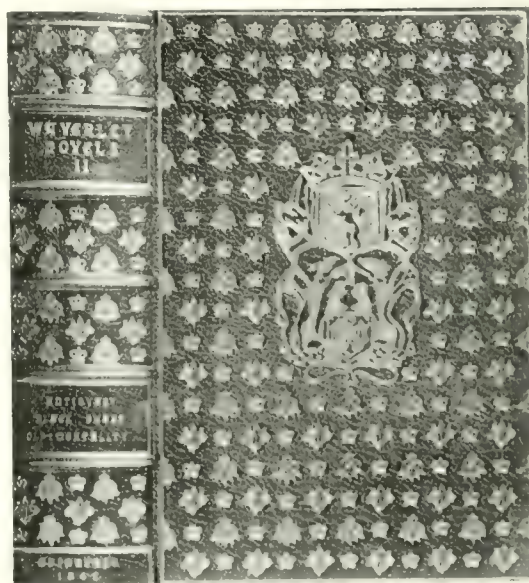
BOOKBINDING DESIGNED BY FRANCIS H. NEWBERY

traditions which usually govern the design of stained glass, their work is throughout distinguished by soundness of treatment based on a wholesome and intelligent appreciation of the limitations of the material in which they work. They recognise that mere manipulation of glass is not necessarily art,—that a higher standard of art, and infinitely better results are attained if design and execution are modified by the simple rules the material renders possible. To attempt to make more of any medium, whether it be glass, metal, marble, or wood, than the natural material is capable of expressing is to destroy the truth in it, and no painstaking application of mechanical processes can increase



BOOKBINDING DESIGNED BY D. Y. CAMERON

the jewel-like translucent qualities of glass that is good in itself. Of Messrs. Stephen Adam & Son it can be said with truth that in their work they endeavour to cultivate the purity and principles of earlier work, and by a careful avoidance of the doubtful methods which brought about the decay



BOOKBINDING DESIGNED BY D. Y. CAMERON

of glass staining in the 17th century, and by the judicious selection from the modern scale of good pot-metal colours, they succeed in emulating its beauties.

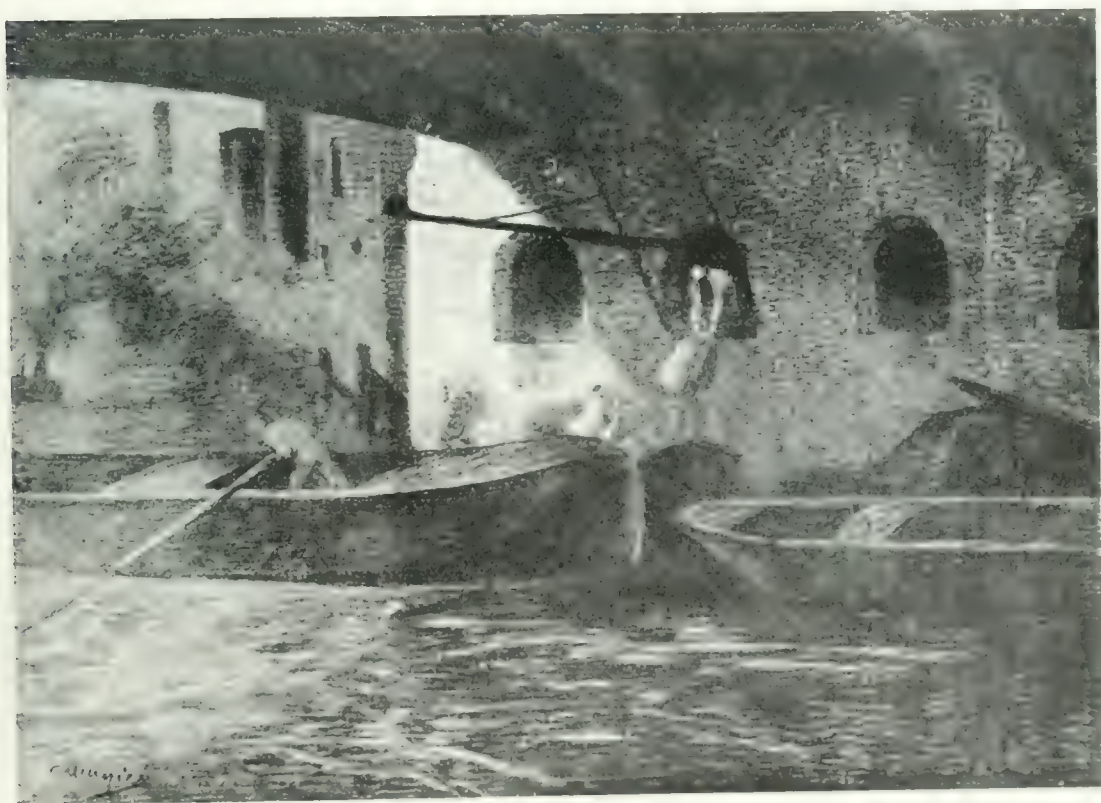
Mr. John Guthrie has recently designed a simple but very pleasing piano case. The good proportion, plain surfaces, few, simple mouldings, and absence of mere ornament deserve notice.

It is encouraging to remark the increasing number of people, who, having the means, possess also the taste to have furniture specially designed for them. The piano, which is part of a scheme carried out for Mr. Rowat of Paisley, was made by Winkerman.

We illustrate three fine bindings, in every sense creditable to designers and craftsmen. Perfect technique and dexterity of manipulation cannot in themselves atone for a scheme of decoration that would not be less inappropriate on a metal plaque, but the designs by Mr. F. H. Newbery and Mr. D. Y. Cameron show a commendable reticence, and obedience to the conventions of the craft. Messrs. James MacLehose & Sons, of Glasgow,

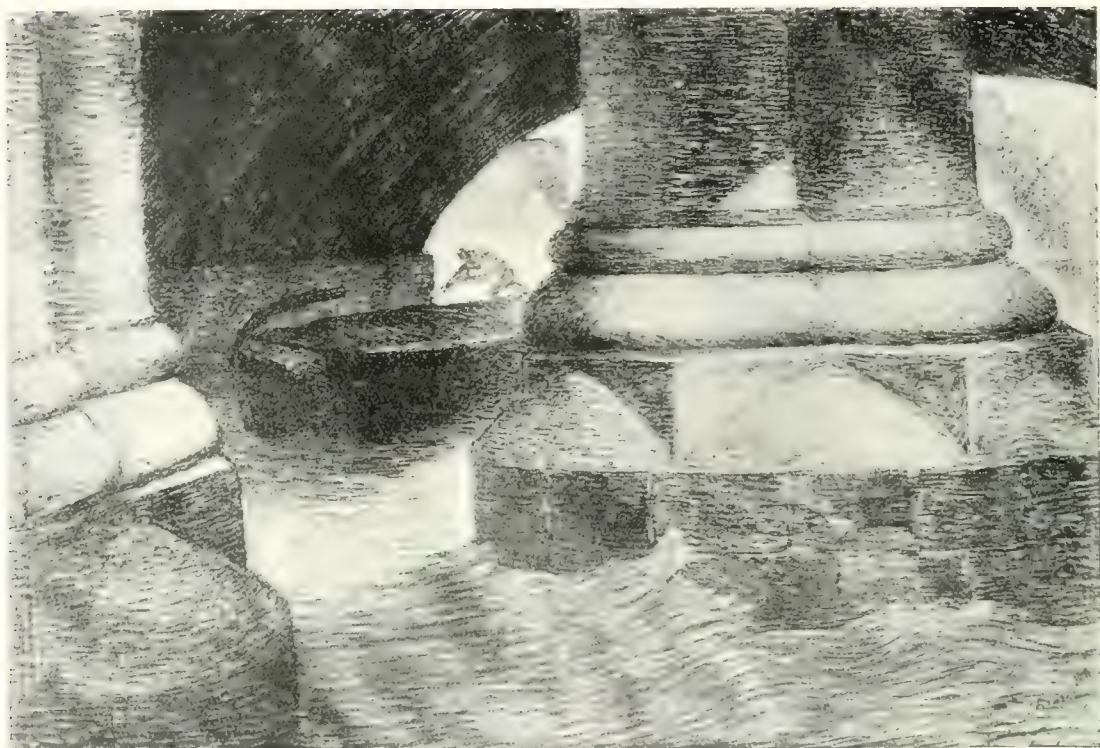
who executed the bindings, fully recognise that the decoration of the finished book is by no means the chief purpose of the binder, and attach due importance to these other qualities which make a book of intrinsic value pleasant not only to look upon, but also to handle and to read. In the *Comic Almanack*, Mr. F. H. Newbery has been successful, by the use of fool's cap and bells and zodiacal symbols, in combining decorative effect with an appropriate illustration of the contents that does not sacrifice beauty to the mere expression of ideas. The library table top is worked in inlaid leather. A notable feature is the decorative effect of the lettering; the characters are based upon the best precedent, and are free from vagaries. The three centre figures were designed by Mr. Newbery, and were not stamped from blocks, but worked by the hand with small bookbinder's tools.

PARIS.—The sixteenth annual exhibition of the Société de Pastellistes Français was hardly so successful as its predecessors. Can it be that the public has grown tired of seeing this continual succession of large collections of work all done in the same



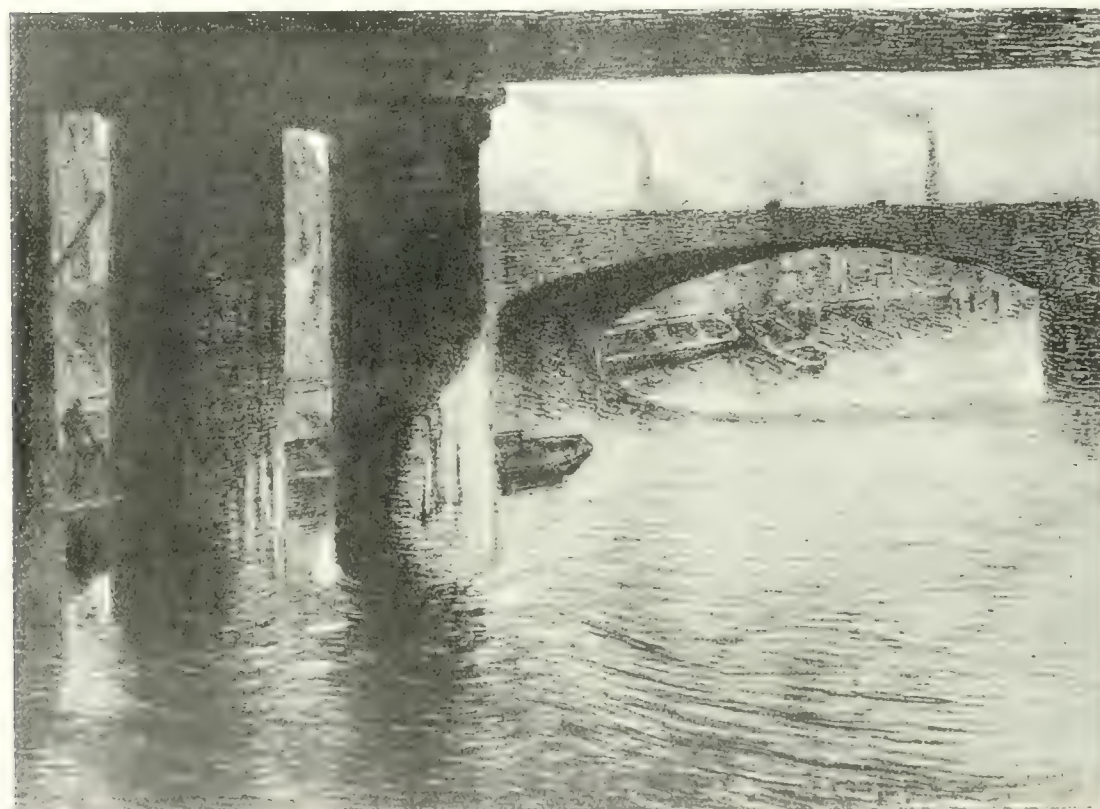
"THE THAMES"

BY CONSTANTIN MEUNIER



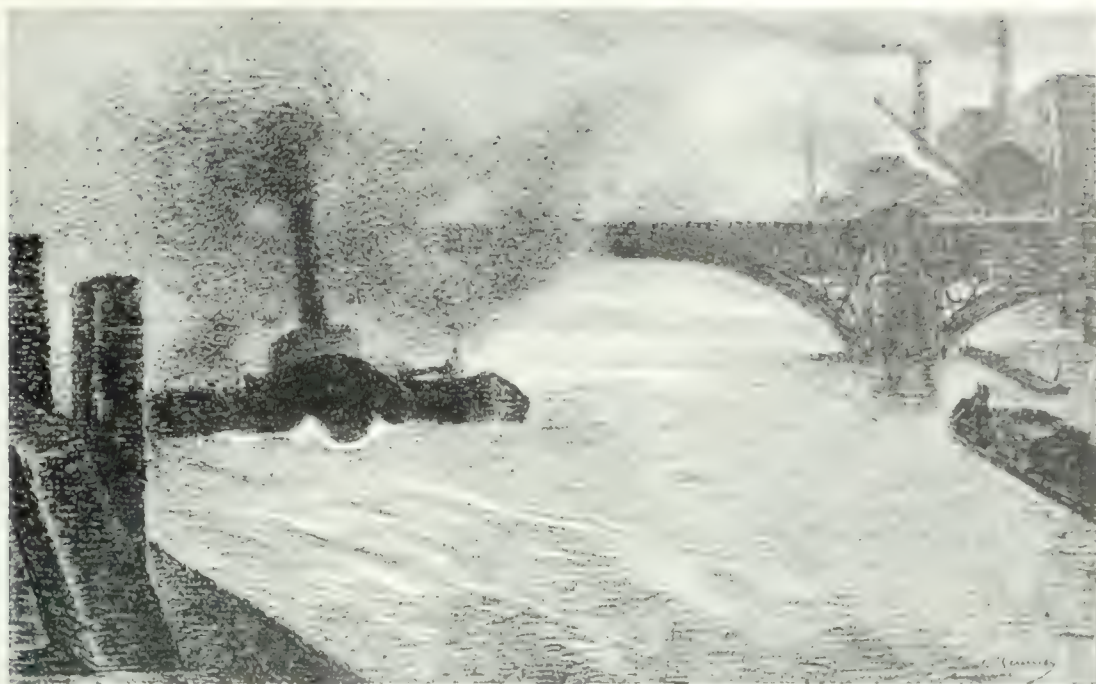
"THE THAMES"

BY CONSTANTIN MEUNIER



"THE THAMES"

BY CONSTANTIN MEUNIER



"THE THAMES"

BY CONSTANTIN MEUNIER

manner? Or should the comparative failure of this year's display be ascribed to the fact that the opening fell just on the eve of the inauguration of the Universal Exhibition? However it be, one thing is certain: the display aroused only a moderate degree of interest among artists and amateurs alike.

Some of the exhibitors, however, deserved better treatment, notably Albert Besnard, Gaston La Touche, Helleu, René Ménard and Aman-Jean. M. Besnard, both in his portraits of women and in his *fantaisies*, styled *Automne*, *Sourire* and *Printemps*, showed himself the same bold colourist as ever, carrying the pastellist's art to its uttermost limits, yet never going beyond them. From M. Gaston La Touche we had several beautiful things, such as the *Livre d'Images*, and his evocations of the eighteenth century, of which the *Souvenir de Carnaval*, with its remarkable effects of light, is a good example. M. Helleu sent some absolutely delightful portraits of ladies and young girls, and M. René Ménard five landscapes full of style and character, and quite remarkable in point of *technique*. M. Aman-Jean was represented by a fanciful series—*Les Oranges*, *L'Œillet* and *Le Violon*, conventional, yet bold and suggestive in colouring, and instinct with delicacy and grace.

Let me also mention the works contributed by MM. Léandre (a finely conceived landscape, *Le Vieux Domaine*), Desvallières, Eliot, Noyal—the latter always too much like himself—and Thévenot with his solid and well-executed portraits, notably that of the *R. P. Minjard*. As for the portraits or the nudes of MM. Callot, Axelette and Dubufe the less said the better. The poorest sort of chromolithography, designed to catch the eye of the coarsest sections of the public, is the only thing to which they can be compared; indeed, they are not even good enough to be put on the outside of a box of matches.

This year we have only one *Salon*—that of the Société des Artistes Français—which is quite enough, perhaps even too much! A few works there are, however, amid this mass of mediocrity which attract the attention of the impartial critic. *Les Pêcheurs, Amsterdam*, by M. Lucile Wery, is a painting that has deservedly won the admiration of every artist. This fine work—which is perhaps a little too large—has something grand and at the same time something *intime* about it, and reveals rare gifts on the part of its author. We shall hear more of M. Wery, for he will go far.

Praise is also due to the efforts of M. Jules Adler

(whose *Le Creusot* is a powerful and tragic production), M. Duvent, Mlle Angèle Delasalle, Charles Sims, Albert Laurens and Paul Chabas, all of whom, in their various ways, show true artistic feeling, and an earnest desire to get at the root of things and to imbue their vision of life with individuality and sincerity. Their works refresh and console one somewhat after all the pretentious puerilities, the stale "anecdotes," the sham history, the *fantaisies* without a spark of fancy, which abound in these galleries.

Among the engravings the first place must unquestionably be assigned to the etchings by M. Edgar Chahine, which are simply astonishing in their sharpness and sense of reality. The plates entitled *La Terrasse*, *Le Château-Rouge*, and *Vielle Femme* are notable illustrations of modern life, rendered with remarkable expertness. I must

not forget to mention the second part of the *Procession des Rois Mages* by Bennozzo Gozzoli, engraved by M. Jean Patricot, or the collection of wood-blocks by the lamented A. Lévillé, "after" works by Rodin.

The four drawings by Constantin Meunier, entitled *The Thames* and reproduced here, were displayed at the Exhibition of the "Société Nouvelle de Peintres et de Sculpteurs." Their force and character and suggestion entitle them to a special place in the art record of the great sculptor, who, as everyone knows, is a draughtsman of great vigour.

The "centennal" and "décennal" displays of painting and sculpture at the Universal Exhibition have provoked discontent, the jury having reserved for themselves an unduly large share of space.

G. M.



PORTRAIT

BY THEODOR VON KALCKREUTH

DRESDEN. — Count Kalckreuth has held an exhibition of paintings, drawings, etchings and lithographs at Emil Richter's Galleries. He is not a Dresden artist; yet, I am warranted in sending an account of this one-man-show from Dresden, because it was put together here, and will probably start from here on a tour through a number of cities. Prof. Kalckreuth's name is already familiar to readers of *THE STUDIO*, and mention has been made before of the circumstance that, from being head of the artists' club, *Karlsruher Künstlerbund*, he has now been called to a leading position in the art world of Stuttgart.

The exhibition was a record of the progress made during the last ten years, and it proved that the artist, thus far, has been a child of his times, inasmuch as he has in turn aimed at several of

NIGHT EFFECT ON THE SHIP
FROM A PAINTING BY F. H. H. H.

From the collection of the





PORTRAIT

BY LEOPOLD VON KALCKREUTH

colours with it. His portraits of children are especially welcome by reason of the fact that their presentment of the charm of babyhood has not the least trace either of affectation or of the "pretty-pretty."

H. W. S.

CHRISTIANIA — A sign of how the interest in artistic books is expanding itself over the earth is found in the fact that the people of Christiania have got up a society for "promoting art and taste in Norwegian books." The society intends to hold meetings and publish books for its members. The first book will be an edition of an old Norwegian folk-song, "The Draumkvaæ," under the direction of Gerhard Munthe, one of the most prominent Norwegian painters. THE STUDIO has given an account of his work in a previous issue.

The president of the society is Dr. Hans Reusch, of Christiania.

the various ideals which latterly have come to be admired and displaced in rather rapid succession. Kalckreuth's best efforts, being already in possession of the galleries at Dresden, Weimar, Munich, and elsewhere, were of course not to be seen in this collection.

Naturally the paintings, done during a space of ten years, at a time of life when one's artistic codex has not yet been firmly established, were unequal. For the rest, the interiors and portraits are undoubtedly the best things Kalckreuth has painted, and among them are found some truly admirable pictures. His models are to a very great extent his children. It is perhaps not difficult for him to produce striking likenesses of the faces he knows so well. But he does far more than that. He has a wonderful capacity for making a picture out of a portrait, and he arranges his subject so as to obtain a beautiful harmony of

BRUSSELS.—Several important works, lately acquired by the Government, have been placed in the Musée Moderne. They consist of the late Alfred Verwée's celebrated painting, *L'Embouchure de l'Escaut*; a large pastel by Fernand Khnopff, entitled *Memories*, representing girls playing tennis; a little picture by Joseph Stevens, *à la Forge*, and a lovely thing by Alfred Stevens—*Fleurs d'Automne*, the gift of M. Ch. Cardon.

The Government has also purchased three judiciously-chosen pictures by the deceased landscapist, Th. Baron, from among his works recently exhibited in the two galleries of the Cercle Artistique. They worthily represent the artist's strong and earnest manner.

Studio-Talk

This remarkable exhibition was the last of a long series, displayed from week to week at the Cercle. Among the best things to be seen there were the studies by the architect, Van Ysendyck, for the restoration of the Église du Sablon, in Brussels; the decorative sketches by Professor Stallaert (of whom M. Vautier has painted a life-like portrait); the numerous and varied landscapes of MM. Blicck, Matthieu, Gilsoul, Wytzman and Kegeljean; the portraits by MM. Vanaise and Gouweloos; the sculptures by MM. Dillens and De Tombay; the drawings by J. B. Meunier, the engraver; and a new work by G. M. Stevens—*Filles de Rois*—quaint and uncommon in colouring; also several portraits and landscapes from the same hand, seen recently at M. Stevens's exhibition at the Maison d'Art.

The sudden death of the well-known Brussels landscapist, F. Binjé, has been a sad blow to his fellow artists, with whom he was very popular. After his first amateur efforts, M. Binjé soon took a prominent place among our water-colourists, side by side with his friends Stacquet and Uytterschaut. A few years since he began to paint in oils, with marked success. His work is distinguished by delicacy of sentiment and bold colouring.

On page 123 is reproduced a very beautiful picture by P. J. Clays, who died recently, at the age of 83, and whose fame as a painter of calm water and quaint boats is known to everybody who loves art.

A monument is to be erected in memory of the animal-painter, Alf. Verwée. It will be executed by the sculptor Ch. Vanderstappen, Director of the Brussels Academy of Fine Arts. The memorial will be composed of white stone and Scotch granite.
F. K.

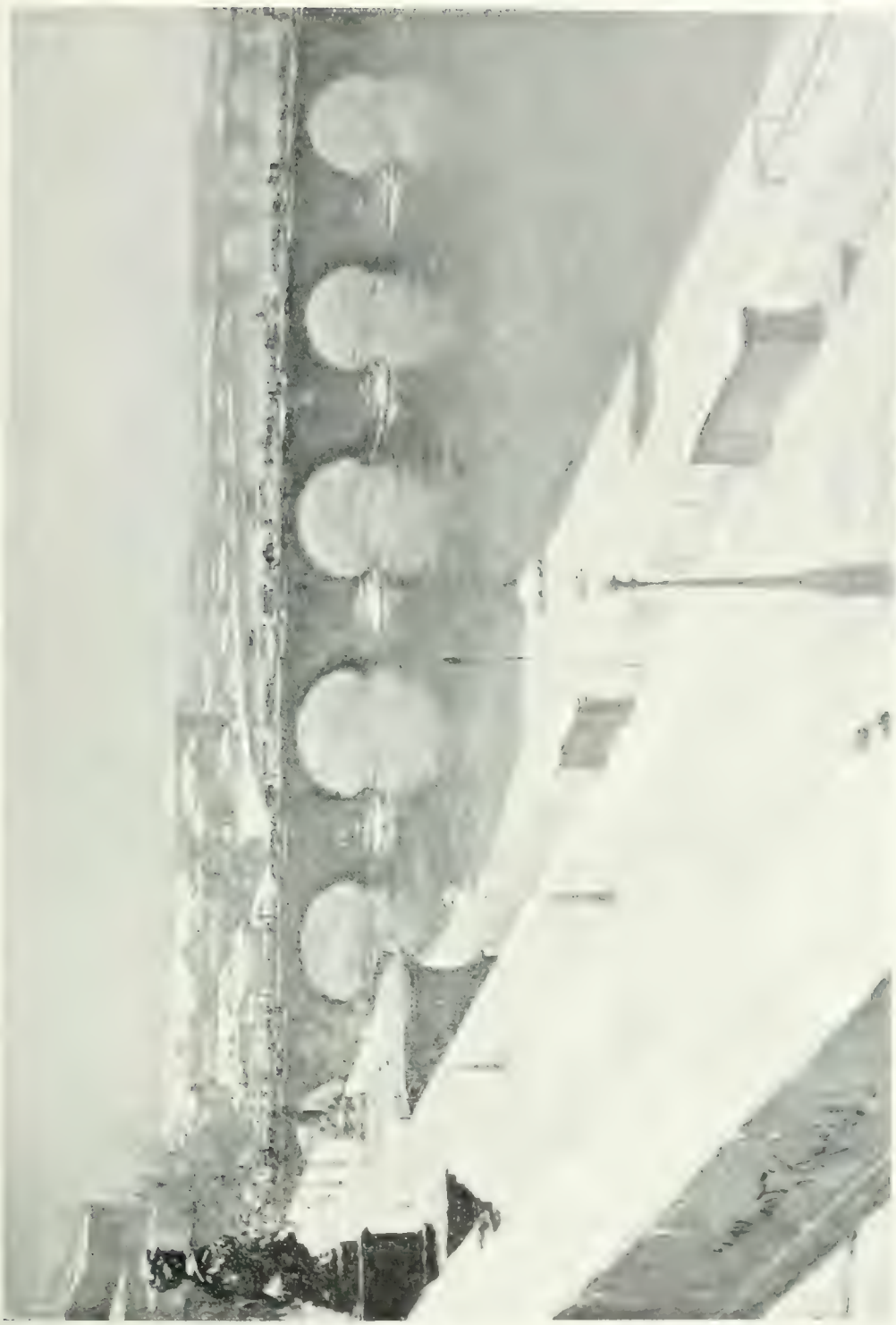
LEIPSIC.—A Spring exhibition at the Art Union, arranged by Ernst Arnold of Dresden, attempted to make known to the public the net results, so to speak, of all that has been achieved in German painting since the recent revival. Sometimes preceding generally following French vicissitudes, German art has within the past fifteen years or so jumped from one "ism" to another, and at the exhibition in question an attempt was made to gather together the best specimens of the "naturalistic," of the "plein-air," of the "neo-idealistic," of all the other periods through which we have been lately rushed. This retrospective collection, had it been completely successful, would have been most interesting and



COMING HOME THROUGH THE FIELDS

(See *Left* Studio-Talk)

BY KARL BANTZER



“DRESEN IN WINTER” FROM
A PAINTING BY GOTTFRIED KUNZE

Studio-Talk

instructive, but unfortunately it by no means achieved its object. What it did do was to present a very good picture of the work produced at Dresden within recent times. All the leading Dresden artists, Bantzer, Baum, Bendrat, Fiedler, O. Fischer, Kuehl, Offermann, F. Rentsch, W. Ritter, Sterl, Stremel, and Zwintscher, were well represented.

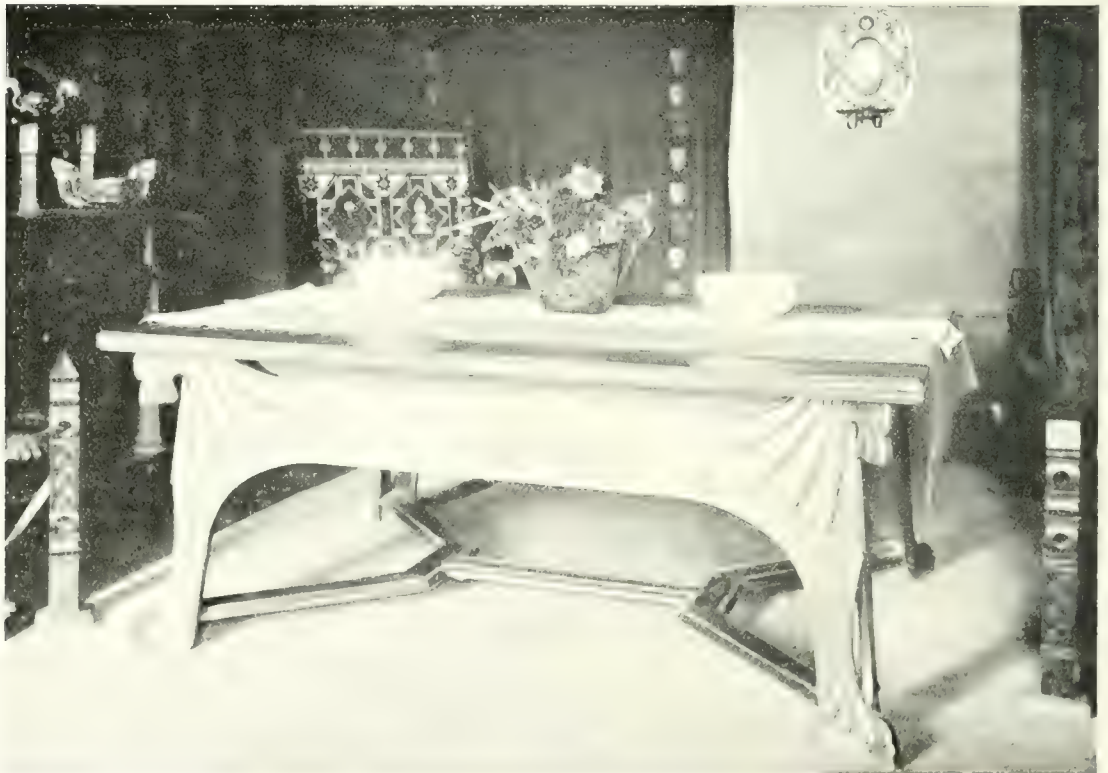
Bantzer's most important work, *Communion in a Hessian Church*, has recently found a lasting home in the National Gallery at Berlin; he also has an historical picture in the famous Dresden Gallery. Recently he has turned his attention more to landscape work, and at our exhibition were four splendid specimens, of which a twilight scene bears off the palm. Kuehl is also represented in several public galleries. He played an important part in Munich (where he received the title of Professor) before he was called to the Dresden Academy in 1893. His appointment is said to have been made with the express understanding that he was to preside over and raise the Dresden Salons to a position

equal to those of Munich, and the two exhibitions of 1897 and 1899 have certainly secured him much fame.

Professor Kuehl is a native of Lübeck, one of the picturesque old Hanse towns, and he has perhaps been more successful with Lübeck interiors than with anything else. Since he has been in Dresden he has devoted much attention to hunting up picturesque bits here. His painting of the old bridge over the Elbe, done in twilight with the street lamps lit, as he sees it during winter afternoons from the window of his studio, is a very effective and good picture. He has repeated it with slight variations several times, and the best copy was bought by the Dresden Gallery.

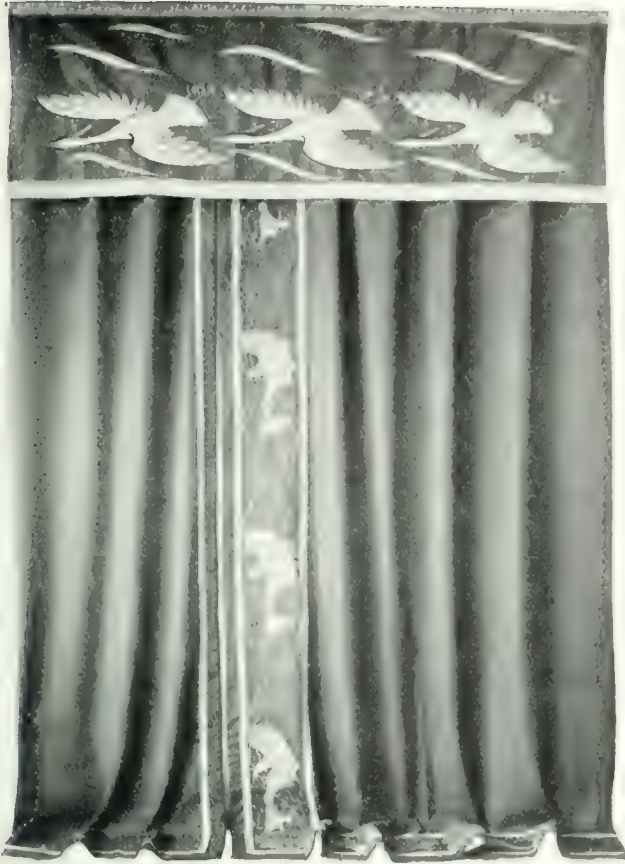
H. W. S.

STOCKHOLM.—The Swedish artist who has done most in the way of developing industry into a fine art in Sweden is Mr. A. Wallander. Strange to say, Mr. Wallander merely by chance found this rich field for his abilities. He had up to this date entirely



A LITTLE DINING ROOM

DESIGNED BY A. WALLANDER



DOOR HANGING IN
CLOTH APPLIQUÉ WORK

DESIGNED BY A. WALLANDER

devoted his time to the naturalistic art of the day, but after his first exhibition of ceramic works the director of the largest ceramic manufactories of Sweden, Rörstrand, near Stockholm, made him their artistic adviser. After four years a wonderful development of the artistic work of this manufactory is evident.

Not satisfied with this single line of art industry, howsoever attached he was to it, Mr. Wallander soon began to make use of his ideas also for tapestry, and later on for furniture, adapting in many cases his favourite motives, the familiar northern birds and foliage, and flowers.

S. F.

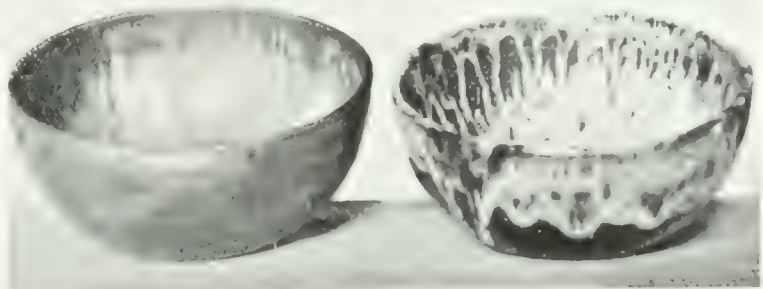
HAVE YOU ever been past the modern pottery-ware from the workshops of Herr Mutz?

It has been exciting no little sensation among amateurs and connoisseurs, on account of its coloured glazing, which surpasses anything of the kind hitherto produced in Germany. Meanwhile Herr Mutz, aided by his son, Herr Richard Mutz, has carried his experiments forward in various directions with the happiest results. His latest productions reveal great ingenuity of form, added to extreme richness of colouring. They are designed with full regard to their utilitarian purpose, and the various shades of colour are obtained by means of delicate glazing. Quite novel are the little clay vessels, which are intended to replace the old glass finger-bowls for the dinner-table. This is a distinct improvement, for the clay bowls with their bright polychrome hues both inside and out are very decorative, and, when filled with water, have a charming effect. We give reproductions of some of this new ware.

The special merit of these productions lies in this: they are the direct outcome of a genuine handicraft, and have been evolved as the result of long years of practice. They are admirably designed

for the purpose for which they are intended, and their material has in no way been distorted from its legitimate use.

The directors of the Musée des Arts-Décoratifs



POTTERY WARE FINGER-BOWLS

BY HERMANN MUTZ
RÖRSTRAND, SWEDEN



FINGER-BOWLS

BY HERMANN AND RICHARD MUTZ

in Paris have lately purchased specimens of the Mutz pottery, as being genuine examples of Hamburg applied art, and the authorities at the Hamburg Kunstgewerbe Museum have done the same.

W. S.

MELBOURNE. — The First Annual Exhibition of the Yarra Sculptors' Society was opened on the 29th December, 1899. The Society is entering its second year, and promises to be a very hardy one. The chief object claimed by its members is to foster the love of sculpture and create a demand for it amongst the people of Melbourne, and with this view they have provided students with facilities for the study of modelling, &c., by the formation of classes for the study of sculpture in all its branches.

So far in Melbourne there has been a lack of interest in the plastic arts, and the founders of the Society hope, by the gathering together of all the work by the leading sculptors of Victoria, to create in the public the desire to decorate their buildings and ornament their recreation grounds with works by the various Australian sculptors.

Thirty-one of the 139 exhibits were sculpture, and foremost among them in executive power and in the interest of its psychological aspect was Mr. C. Douglas Richardson's *Genius and the World*, designed for reproduction in marble. Genius is represented by a young man in the first strength of youth and high aspirations who, seeing his goal, strives to free himself from the enslaving

influence of the World. This is personified by the beautiful supple form of a woman, whose outward charm exemplifies Virgil's teaching in the "Purgatorio" concerning love, "Yet if the wax be good, it follows not the impression must." Vile and vampire-like, she clings with a tenacity which would drag Genius down to her own level, were it not for the supreme force that enables its possessor to free himself. The

interpretation of Mr. Richardson's idea must have presented great difficulties. These have been vanquished by a thorough anatomical knowledge



POTTERY-WARE

BY HERMANN AND
RICHARD MUTZ

Studio-Talk



CENTRE FIGURE OF GROUP
"ART AND LITERATURE"

BY W. SOUTHERY

of the human form, long and earnest study, and by that strong embodiment of his conception in the artist's mind, which is the mysterious and life-giving element in all works of art. Mr. Douglas Richardson also showed a good portrait of Sir Thomas Elder. There was a fine suggestion of force in his figure of a man called *Sketch for a statue*, "*Australia unsheathing the Sword*," while his *Basking*, a small bronze figure of a boy basking in the sun, lying on his back, with his arms clasped above his head, is admirable in the realism and delicacy of its modelling and the accuracy of the anatomy. Mr. Richardson's bas-relief, *A Pastoral*, the figure of a graceful shepherd resting on a branch of a tree and playing on a pipe, with his sheep at his feet and wandering over the hillside, was delightful in its poetic treatment; he also showed two other reliefs, the original sketch designed for the pediment of the "Age" Office, a group of three figures

type, called "*Australian Girl*," and a group of three figures, called "*Art and Literature*."

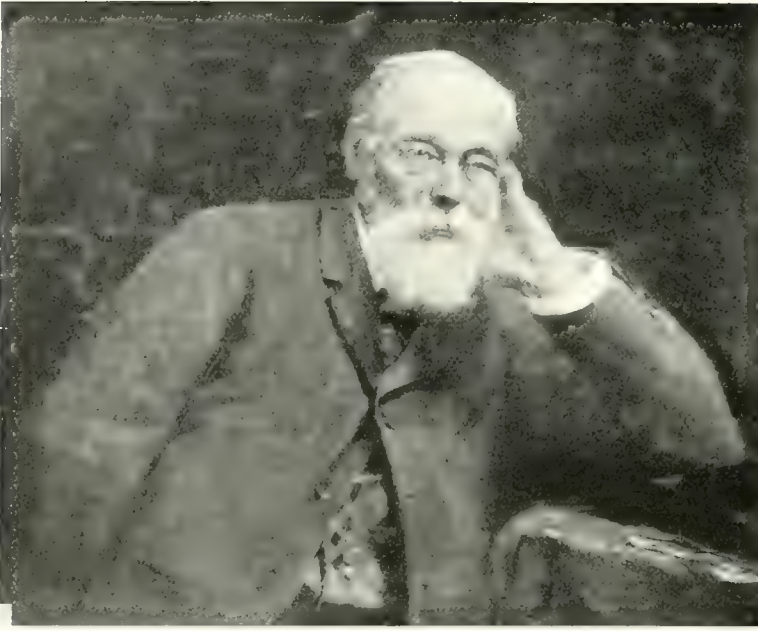
Mr. C. Web-Gilbert exhibited two heads in marble, a good portrait of *Macpherson Robertson*, a very fair type, too, with a bright and self-confident expression, and a glance suggesting quick, but rather superficial power of observation. The *Bacchanalian Head*, by the same artist, is also a clever and expressive study.

John Bull, Junr., was the head of a boy, a clever study, modelled with good observation and evident



"GENIUS AND THE WORLD"

BY E. C. RICHARDSON



A MAN IN GREY

BY F. BROWNELL, R.C.A.

sympathy for her subject, by Miss F. E. Ward. The youthfulness of the model, and something direct, and even pugnacious, in the expression, have been happily caught, and give a living charm to the work. *Ænone*, by the same artist, was a clever and graceful work.

The Book of Fate, the statue of a girl, bending over a book on her knee, turning over the leaves with irresponsible hands, by Miss Margaret Baskerville, was a graceful study. The face and head were intellectual, the expression full of thought, and the whole conception gave evidence of careful and sincere study. Miss Baskerville also showed a bas-relief, *The Mermaid's Song*.

Mr. C. Wardrop was represented by a very good portrait bust of the *Rev. A. C. Wade*. Mr. W. Scurry was represented by the centre figure of a group, *Art and Literature*, designed for the front of the Bendigo Art Gallery, while works of merit were contributed by other members of the Society.

Some especially good wood carving was exhibited by Mr. Louis J. Godfrey, and

it proved what can be accomplished by one who is master of his tools and the possessor of a wonderful amount of patience. Another good example of carving was the work of Mr. H. F. Dunne, two panels carved in walnut for a cabinet. M. B.

CANADA. — Canada's present interest in affairs in South Africa somewhat eclipsed the interest in the Twenty-first Annual Exhibition of the Royal Canadian Academy, held this year at Ottawa, and the attendance was small. Of the sixty-six Academicians and Associates

only thirty-two were represented, the total contributions being a little over half those of last year. There was little evidence that any very special effort had been put forth by the artists themselves to make the display in any way remarkable. One may, however, make favourable mention of the



THE SINGING LESSON

BY F. E. CHALLENGER



"THE BLACK SCHOONER"

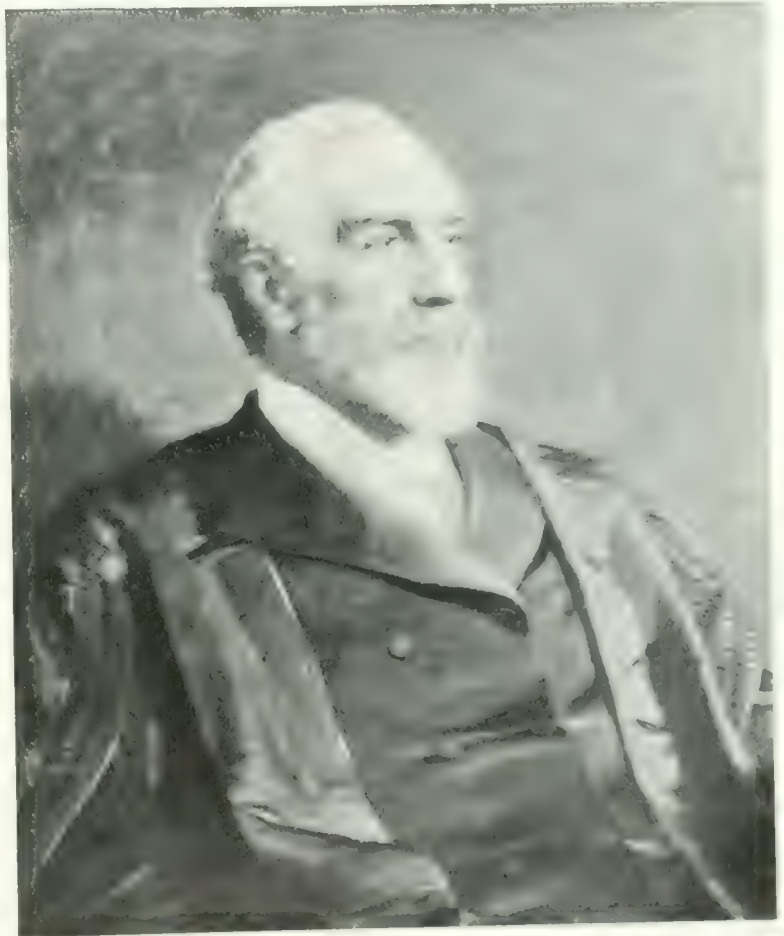
FROM A WATER COLOUR BY W. PRYMER

purples, blues and greens in the background, are reflected in the water. C. E. Moss's old men, in which he excels, were carefully modelled with minute attention to details in the furrows and seams of the weather-beaten faces. *An old woman* and *an old man* were realistic impressions of old age.

The figure-subjects by Miss Muntz were conspicuous features of the Exhibition. In *Eventide*, two typical Dutch figures are represented on a canal path. No importance is attached to the background,

following works: A full-length portrait of *Chief Justice Teck*, by the President, Robert Harris; a portrait, also full-length, of *Sir George Kirkpatrick, K.C.M.G.*, by A. Dickson Patterson, R.C.A.; a faithful likeness of *H. Rand, D.C.L.*, by J. W. L. Forster, A.R.C.A.; *A Man in Grey*, by F. Brownell, R.C.A.; E. Wyly Grier's full-length portrait of *E. F. B. Johnston, Q.C.*, with its truthful rendering of character; and several excellent portrait busts by E. Dyonnet, A.R.C.A. All these deserve a hearty word of commendation.

A decorative panel by G. A. Reid, R.C.A., showed a nude figure, low in tone, standing on the edge of a stream and playing a flute. A tall tree served as a support to the figure and gave strength to the composition. Masses of brilliant clouds in the distance, and rich tones of



PORTRAIT OF E. F. B. JOHNSTON, Q.C.

BY E. WYLY GRIER, R.C.A.

beyond indicating the varied reflections from the opposite bank. A landscape by Maurice Cullen, A.R.C.A., bathed in the thin sunlight of early autumn, and an *Early Moonrise* by W. Brymner, R.C.A., were other pleasing contributions. The landscapes of Homer Watson, R.C.A., mostly woodland scenes, were distinctively Canadian in theme; *The Black Schooner*, by W. Brymner, R.C.A., was a beautiful bit of colour; and F. S. Challener's *Singing Lesson* contained much good painting.

J. G.

TOKIO.—The Spring Exhibition of the Nippon Bijutsuin, the Japan Institute of Fine Arts, has had a fair measure of success. Among the pictures there are two by Mr. G. F. Curtis, an American, presumably a pupil of M. Beisen Kubota. They are entitled *Spring Sea* and *Winter Morning*, and they are attractive for two reasons: partly because the artist is a foreigner, and partly because he works admirably for a foreigner. There are also some good pictures by Messrs. Gyokudo Kawai, Taikwan Yokoyama, Shunso Hishida, Kogyo Terasaki, Toshikata Midzuno, Tomone Kobori, Gekko Ogata, and Kwanzan Shimomura, all of whom take their subjects from Japanese ballads, and try to express concretely the meaning implied in each song.

The Hakubakwai—a society of Japanese artists who paint in European methods—recently held its annual exhibition at Uyeno, and much interest was excited by Mr. Shinya Watanabe's *Fisherman's Wife*, and by other paintings of a realistic tendency. Mention must also be made of Shukei Naganuma's bronze statue of Prince Tadamasa Mori, former lord of Nagato. It is a life-sized statue, and it represents the great man on horseback, dressed in his *jinbaori* (a military cloak without sleeves) and his *jingasa* (or military hat).

I. S.

REVIEWS.

The History of Gothic Art in England. By E. S. PRIOR, M.A. (London: Bell & Sons.) Price £1 11s. 6d. This history of Gothic art is a most valuable addition to Architectural literature. Mr. Prior undertakes to prove that our English art was a monastic development of our own traditions, whereas the French style was secular. While acknowledging many important interchanges of ideas, as at Canterbury and Rouen, Laon and Westminster, he sums up by saying:—

"The two countries were as sisters, succeeding

as coheireses of the same estate, but taking no wealth one from the other."

In the admirable chapter on the Church Plan the divergence of the English and French Gothic is clearly illustrated by comparison of the typical plans of old St. Paul's and Notre Dame.

Mr. Prior's view of the vexed question of the origin of the pointed arch is, that it was English and based on a structural expediency arising from the transitional style.

Mr. Prior accepts the usual divisions of Gothic architecture and further defines the 13th Century as "sculptural," the 14th as "romantically decorative," the 15th as "vigorously architectural," and his arguments and illustrations bear out these definitions. He points out that the development and over-lapping of these styles was due to religious causes and local conditions. For instance, while the Benedictines were still building their romanesque nave at Peterborough, St. Hugh began his great work at Lincoln, and before the "decorated" Choir of Selby was finished, the Gloucester mason had, in 1337, achieved the purest Perpendicular.

The summit of Gothic Art was reached in the Angel Choir at Lincoln, a town so situated as to be geographically the meeting point of all the local styles of our English work, which Mr. Prior takes immense pains to define.

The various reasons given for the decline of Gothic Art are of unusual interest—the decay of monastic influence, the rise of individualism with the increased prosperity of the country, and, finally, in 1348, the Black Death—all tending to lower the high standard reached in 1300.

It is impossible in the short space at our disposal to follow Mr. Prior through his varied, if somewhat complex, arguments on the growth of the English styles. His book is not easily read or digested, and requires a familiarity with our architecture which is too often wanting. But the numerous drawings by Mr. Horsley will help the reader in his task; many of these are excellent, but some have evidently suffered in reproduction. It is difficult to imagine that the drawings of the screen at Christ Church, Hants, or the door-way of the Chapter House at Wells are by the same hand as the view of the Chapter House at York.

It seems a pity that Mr. Prior stops short at the year 1400; there is much work after that date, which would not only make an interesting volume, but would bring the History of Architecture up to Mr. Blomfield's volumes on the Renaissance.

Taken as a whole, the book is a fine and scholarly performance, and it is to be hoped

that Mr. Prior's exposure of the many so-called "Restorations" will awaken those who read his work to the necessity of a strong stand against the wanton destruction of our national monuments.

ALFRED LICHTWARK'S *Palastfenster und Flügelthür*. (Berlin: Bruno and Paul Cassirer.) Price 3 marks.—Professor Alfred Lichtwark, Director of the Public Gallery of the Kunsthalle at Hamburg, has been actively engaged for years past in attempting to awaken and spread a feeling for real art, especially among the middle classes. His numerous writings have made his name—and, what is still better, his views—popular. The present *brochure* deals with two architectural details which have tended to spoil many of our modern German buildings. The author attacks the radical error of constructing monumental façades and putting in elaborate windows, which, adapted as they might be to the palatial style of Italy, are quite out of place in the middle-class house of to-day, and this without any regard for the actual requirements of the building. He also condemns the craze for having too many doors in our living-rooms, there being no necessity that they shall all communicate the one with the other. In an unpretentious house, he argues, all this is superfluous, and the doors destroy the unity of the wall-spaces. Professor Lichtwark aptly points to the typical English private house, in which modern needs have not been subordinated to an old-fashioned sentiment. He also draws attention to the excellence of the older middle-class houses in Germany, a style of building which, owing to the senseless mania for destruction, is steadily disappearing. All who are interested in the question of the construction of middle-class houses will read this well-written volume with pleasure and profit.

The Art and Craft of Garden-Making. By THOS. H. MAWSON. (London: B. T. Batsford and G. Newnes & Co.) Since the appearance of *The Formal Garden*, by Reginald Blomfield, we have seen no work on the fascinating subject of artistic gardens to be compared in interest with the one under review. There are numerous excellent books that treat of the varieties of trees and shrubs and the growth of flowering plants, but they fail to dwell, as a rule, upon the selection of sites for, and the arrangements of gardens, upon the details of well designed fences, gates, summer-houses, trellis-work, conservatories, sundials and garden furniture generally. These apparently secondary subjects are of immense importance, and their careful consideration is absolutely necessary in the planning of a beautiful garden.

Mr. Mawson has approached his subject with considerable knowledge of the elements of success in garden-planning, and with excellent judgment in the selection of well-designed details. The architect and the would-be owner of a really satisfactory garden cannot do better than consult his treatise, for it is full of suggestions, some of which will undoubtedly be found useful.

Art in Needlework. By LEWIS F. DAY. (London: B. T. Batsford.) Books upon the embroiderer's craft are numerous. The subject has been dealt with from every point of view, and with so many means of instruction available for the worker, the present age should be more notable for its advancement in the art than we fear it can actually lay claim to be. But, given the desire to do good work, and the time in which to do it, we know of no volume upon the subject that could be of more practical aid to the worker than this excellent handbook by Mr. Day. The numerous illustrations are of especial value, as they are produced upon such a scale that the style and character of every stitch is clearly shown. With such representations as models, letterpress becomes almost a superfluity; and yet Mr. Day's interesting details will be found instructive.

Nos Humoristes. By ADOLPHE BRISSON. (Paris: Société d'Édition Artistique.) Price 12 francs. Admirers of the drawings of Caran D'Ache, J. L. Forain, Hermann-Paul, Léandre Robida, Steinlen, and Willette, will find much to interest and amuse them in the collection which M. Brisson has brought together and upon which he discourses so brightly and entertainingly.

Heraldry in Relation to Scottish History and Art. By Sir JAMES BALFOUR PAUL. (Edinburgh: David Douglas.) Price 10s 6d. net. This work consists of a series of six lectures delivered by the author in 1898, and is illustrated by a large number of drawings. It is a very readable book, and contains much valuable information and many important suggestions to the artist and craftsman.

Especially interesting are the chapters devoted to "The Art of Heraldry" and to "The Artistic Application of Heraldry." In these days, when crests and coats-of-arms are so largely used, it is necessary that the designer should acquaint himself with the many pitfalls into which he is so easily drawn, and the book is free from the errors which are so commonly to be found in armorial designs executed in the last century and in the early part of the present one. It is a good thing to know these things, and to avoid them with much profit and advantage.

Awards in "The Studio" Prize Competitions

A WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR
A CATALOGUE COVER.

(A XLIX.)

THE FIRST PRIZE (*Three Guineas*) is awarded to *West Countryman* (Edward H. Atwell, 12, Gay Street, Bath).

THE SECOND PRIZE (*Two Guineas*) to *Malvolio* (Olive Allen, The North Hall, Launceston, Cornwall).

THE THIRD PRIZE (*One Guinea*) to *Ships* (C. Howship, 30, Sebert Road, Forest Gate, E.).

Honourable mention is given to *Pan* (Fred H. Ball), and *Scott* (Lydia Scottsberg).

EMBROIDERED BOOK-COVER.

(B XLIX.)

THE FIRST PRIZE (*One Guinea*) is awarded to *The Sergeant-Major* (Walter George, Oakenclough, Limehurst, Ashton-under-Lyne).

THE SECOND PRIZE (*Half a Guinea*) to *Bel* (Isobel B. Williamson, 28, Avenue Mansions, South Hampstead, N.W.).

Honourable mention is given to *A. M. R.* (Amy Mary Rust), *Black Spear* (Marjory P. Rhodes), *Ballibhattan* (Millicent Beveridge), *Granny* (Mary E. Kenrick), *Isca* (Ethel Larcombe), *King* (Oswald E. Prest), *Leeksey* (Ernest A. Taylor), *Malvolio* (Olive Allen), and *Pussie* (Miss G. M. Simmonds).

PHOTOGRAPHS FROM NATURE.

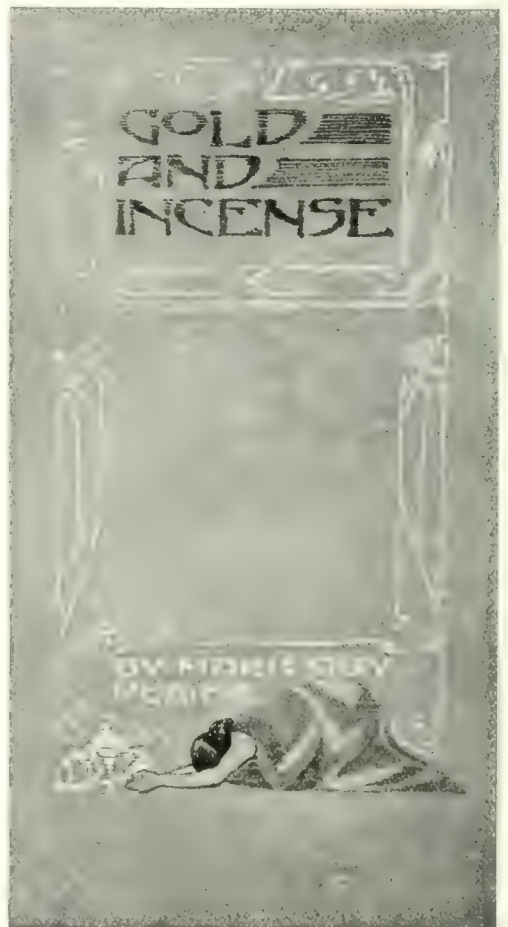
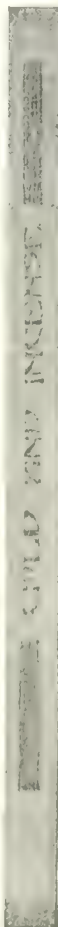
STUDY OF FISH.

(D XXXII.)

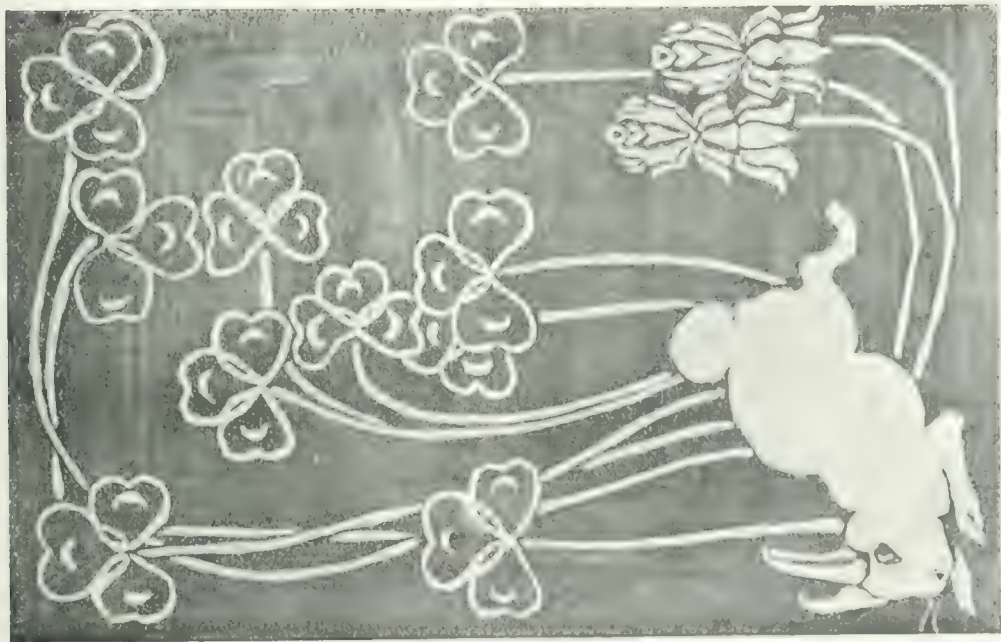
The awards in this competition are withheld, the photographs not being of sufficient merit.



FIRST PRIZE (COMP. B XLIX.)

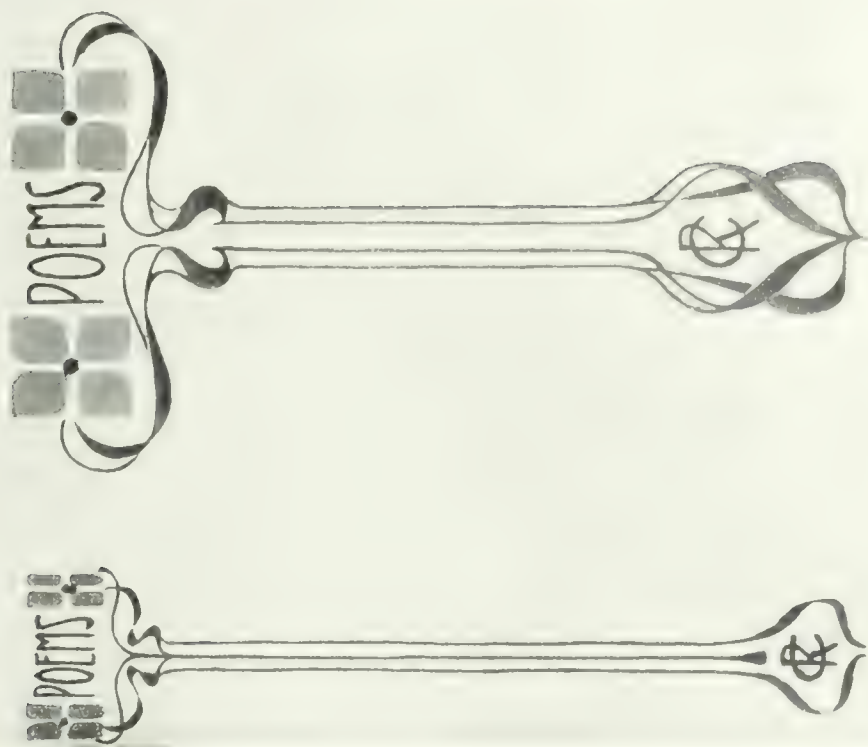


BY "THE SERGEANT-MAJOR"



IV "GOLF"

—AND THEY COME BACK—



CONGRATULATE MENTION (HOW MANY)

—CUTTING—

THE LAY FIGURE. WOMEN AS ARTISTS.

"QUITE true," said the Lay Figure. "It is a subject about which a fine book might be written."

"What subject is that?" asked the Art Historian, entering the studio.

"Woman's mission as an artist," the Lay Figure replied.

"The word 'mission' reminds me of Exeter Hall," said the Art Historian, "but I suppose you mean that it is worth while to ask ourselves if there are not some provinces of art in which women ought to be more successful than men?"

"I mean that and something more," answered the Lay Figure. "To arrive at a clear and just opinion as to the position which women should occupy in the arts, it would be necessary to pass in review all the best art work produced by them since the dawn of the Renaissance; and if this were done honestly by a sympathetic and competent critic, I am inclined to think that the result would be a pleasant surprise to most people."

"Ernst Guhl, a German, tried to do what you suggest," said the Art Historian; "and his little volume, *Die Frauen in die Kunstgeschichte*, was of great service to Mrs. Ellet, an American lady, whose book on *Women Artists in all Ages and Countries* ran into a second edition in 1860."

"Mrs. Ellet did her best," the Lay Figure said, "but we want something more serious than her criticisms at second-hand, and I am sure that a thorough history of woman's work in the arts would be popular and useful. It would need plenty of illustrations, of course."

"So you wish to see one more volume added to the plague of books," remarked the Man with a Clay Pipe. "You may be right, but I should like to feel quite certain that you are so. Will you then tell me why a complete history of women-artists seems necessary to you?"

"There are several reasons," the Lay Figure answered. "To begin with, you cannot possibly understand the Renaissance in Italy unless you are well acquainted with the fine admiration that the Italians then had for women of ability. This admiration was a new kind of chivalry, and those who have not read about it usually believe that the Italian Renaissance was chiefly remarkable for its contrasts of hideous vice and transcendent genius. Most accounts of that period, or series of periods, convey this impression, the crass stupidity of which will be plain to anyone who has read with

intelligence the lives of the Italian poetesses, girl graduates, learned ladies, and women-artists. Every town of importance kept written record of its own great women, and the honours bestowed on those who were good painters attracted the attention of foreign princes. Thus Sofonisba Anguisciola, a sort of female Titian, became portrait-painter to Philip II. of Spain. One could give a good many other examples, but my point is simply this—that the great respect shown to women of talent must not be forgotten by anyone who wishes to understand Italian life and character during the Renaissance."

"And your point is a good one," said the Man with a Clay Pipe. "But, remember, it appeals to one's love of historic truth rather than to the æsthetic sense, and thus I want to know if your early women-artists were noteworthy as such."

"I think they were," said the Lay Figure. "The influence that the æsthetic genius of those periods had upon women lasted from the days of Caterina Vigri, who died in 1463, to those of Elisabetta Sirani, who died in 1665; and you will find that the progress made in art by the fair was continuous between those dates. It never produced transcendently wonderful results, but it was as uniform—on a lower plane, of course—as the art progress that men made between Cimabue's time and Raphael's. Is not that a memorable fact?"

"I can't say no," said the Art Historian. "When critics sneer because the female sex has not given us rivals of the greatest Old Masters, neither we nor they gain anything. As well might they sneer because their own sex does not produce to-day such a sculptor as Phidias, or such a painter as Raphael."

"Good!" cried the poet. "There are many species of flowers in the cultivated garden of art, and the wise man is he who loves them all."

"Quite apart from that," said the Lay Figure, "it is always foolish to imply that the art of women should resemble the art of men. Each should be instinct with the charm of sex, each should be the complement of the other. But in our own time, somehow, most of the women-artists have tried their best to be masculine, while not a few of the men have turned out effeminate work. It may be useless to protest, but this kind of work is sterile, it has no future; the world soon wearies of it, and turns with joy to those men who put manhood into all their pictures or statues, and to those women whose art is charmed with their own natures."

THE LAY FIGURE.



JAMES AUMONIER AND HIS WORK. BY MRS. ARTHUR BELL (N. D'ANVERS).

JAMES AUMONIER, whose poetic and faithful landscape work has only of late years been appreciated at its true value, is of English parentage, though his name is French. He was born in London, and spent his childhood at Highgate and High Barnet. At the early age of fourteen he began to earn his own living in a business house, where the work he had to do was thoroughly distasteful to him. He devoted every spare moment to learning to draw, attending evening classes at the Birkbeck Institution, then known as the Mechanics' Institute, where the conditions of work were very different from what they are now, when everything is made so much easier for the student. The Art Class was held in the old lecture room. There was but one gas jet over the master's desk, and though candlesticks and snuffers were supplied gratis, each student had to bring his own candle. By the uncertain flickering light of some dozen candles placed at wide intervals, the young student worked steadily on; and having learnt all he could in the Institute he managed to obtain admission to the Art School at South Kensington, where he attended the evening classes for some years. He now, to quote his own account of the matter, "found that he could draw a bit," and to his delight, the knowledge he had so painfully acquired enabled him to get a berth in a London house as a designer for printed calicoes. "This," he adds, "was the beginning of my art-work;" and having at last got some congenial employment, he seized every chance "he could get or make of going out of doors and painting landscapes from nature." His earliest independent work was a series of drawings of the Cloisters of Westminster Abbey, and of studies in Kensington Gardens, done when the fashionable London world was still asleep, between six and eight o'clock in the morning, before the regular work at the calico factory began. Later

the energetic young student was able to take short railway journeys to such outlying districts as Croydon and Epping Forest, where he spent many happy hours of quiet work, with no teacher or inspirer but Nature herself, from whom, however, he won secrets that she reveals to none but her true worshippers.

In a letter received from Mr. Aumonier in reply to an enquiry as to his methods he says, "the strength of my water-colour at the beginning of my art career consisted of a lump of gamboge, a cake of Prussian blue, and one of crimson lake. I may," he adds, "have had a few odd bits of cakes as well, but those were my strength and my pride. I used to go into the garden when a mere child, and try to copy flowers. I had very great delight in producing what my father called a 'good fat green' by mixing the gamboge and Prussian blue together—that was my only green.



JAMES AUMONIER

FROM A PHOTOGRAPH

James Aumonier

As to the oil colours, to make my first trial at a picture, I went over to a neighbour, a coach painter, and begged a bit of white lead, black, blue, red, and chrome, and upon a bit of an old shelf that had been pulled down in making some alterations in the house I produced a picture of Barking Church after an engraving. For this 'work of art' I used a penny camel's-hair brush."

Mr. Aumonier, who, like most true artists, is extremely diffident as to his own powers, says, *apropos* of his decorative work, that it is "not worth noticing." On this point his own opinion, except as an index of character, is not worth quoting, for many of his designs are extremely beautiful. They have all been done for one firm, and consist of groups of flowers for reproduction in the old-fashioned glazed chintz. "Though of no value as art-work," says Mr. Aumonier, "making these designs gave me a certain amount of skill in arranging forms over a surface, which has no doubt helped me in my landscape work. Each tint in the designs which were for block printing had to be drawn with a definite edge, and not softened one into the other, as in many of the modern chintzes and cretonnes, which are printed from engraved copper rollers." Necessarily, therefore, the work had to be done

according to very rigid rules, each tint being exactly defined.

It must, indeed, have been a relief to an artist who worked all day at this kind of mechanical toil to get away into the open air, where one line melts imperceptibly into another, and there is nothing hard or monotonous. As early as 1871 Mr. Aumonier sent his first picture to the Royal Academy, where, to his delight and surprise, it was accepted and hung. It attracted, however, as was but natural, little notice, for thirty years ago such quiet unobtrusive work as that of the young exhibitor had far less chance than it would have now of being picked out, even by the most discerning critic. The same year brought the young Aumonier, for the first time, in contact with Mr. W. M. Wyllie and with Mr. Lionel Smythe, of whose kindness and encouragement he speaks in the most grateful terms. Mr. Wyllie, especially, gave him much useful advice, and, to quote again the artist's own words, "He was great with a bit of chalk and a bit of charcoal. He would say 'May I?' and then begin and chalk my picture all over. I was always grateful," adds Mr. Aumonier, "and always found my pictures improved by following his advice; and though by degrees my art-feeling has changed and I have got into a broader



"EVENING ON THE COTTDOWN."

FROM A MEZZOTINT BY JAMES AUMONIER



OXFORD FROM AN ENGLISH
MEZZOTINT BY J. ADAMS.

James Aumonier

style of work, I have always felt grateful for the kindly help I received from Mr. Wyllie."

In 1873, when Mr. Aumonier was still working as a designer for calicos, his beautiful landscape, *An English Cottage Home*, was hung on the line at the Academy, and purchased by Sir Newton Mappin for his collection at Sheffield. The position of the persevering and hard-working student was now, to a great extent, made, though it took many years for his peculiar style of painting to be fairly appreciated by the general public. In France the faithful, fresh and original treatment of landscape would probably at once have met with full recognition, but in England such delicate work is apt to escape notice; why, it is difficult to explain, unless it be the result of the unfortunate eagerness of critics to group all art workers in schools, and to leave out those whose very genius sets them apart from all other interpreters of Nature. It was well said by the author of an able monograph on the art of England, written in 1890: "Like all the really great artists in the world, Mr. Aumonier retires into the background and causes his pictures to talk for him. We do not say 'This is a landscape according to Aumonier' as we *do* say 'This is a landscape according to Vicat Cole or Leader.' We simply consider the scene, its beauty or interest,

and forget in the pleasure we gain from its contemplation the method by which it has been produced; and those of us who have painted sufficiently from Nature, or who have studied Nature sufficiently without painting to know the aspect she assumes in this English land, must recognise the sincerity and adequacy of this art. Even Cox himself does not give us a fresher, more thoroughly English rendering of English scenery, nor is De Wint more unpretending and more sincere."

Mr. Aumonier has never studied abroad, and he never left England until 1891, when he spent part of the year in Italy, chiefly in Venice and in the mountains of Venetia. "I have never," he says, "copied a picture for study. I have never made photographs instead of sketches, or worked from them. I don't believe in it. I care very little for clever technique—the individual art feeling in work is the quality that appeals most to me."

It is, indeed, just this "individual art feeling" in James Aumonier's own work which appeals so very forcibly to all who are able to appreciate his true observation and close interpretation of the quiet homely English scenes he especially delights to render. Take, for instance, his *When the Tide is out*, and the *Silver Lining of the Cloud*, exhibited at the Royal Academy in 1895, the *Old Sussex*



"A SUSSEX HAYFIELD"

(By permission of Robert Dalby, Esq.)

FROM A PAINTING BY JAMES AUMONIER



"THE VILLAGE SMITHY" FROM
A MEZZOTINT BY J. AUMONIER.

James Aumonier

Farmstead, shown at the Royal Institute in 1895; the *Old Chalk Pit*, exhibited at the same gallery in 1896; and *In the Fen Country*, at the Academy of 1898, and it will be recognised readily that few modern landscapists have excelled the delicate realism of these works, or their truth, alike in feeling, in colour, and in atmospheric effect. James Aumonier's landscapes are seen to the best advantage not so much in mixed collections, where their quiet harmony of tone is too often nullified by the works in proximity to them, as in private houses, especially when their owners have the good taste to hang them in fitting surroundings. Then they can, unhindered, speak for Nature herself to those cut off from direct communion with her, for so skilful an interpreter is their author that no trace of the translator's own personality destroys the unity and harmony of their effect.

Mr. Aumonier paints with equal skill in oil or in water-colour, and he has also achieved considerable success in pastel. He was elected in 1876 an Associate of the Royal Institute of Painters in Water-Colours; he was also one of the original members of the Institute of Painters in Oil-Colours, and was a member of the British Society of Pastellists for the three years of its existence. He received in 1889 the Gold Medal for Water-Colour and the Bronze Medal for Oil-Painting in

Paris; and he has also been the receiver of awards at Berlin, Melbourne, Manchester, and Cardiff. He has pictures in the permanent galleries of the Chantrey Bequest Collection, the Manchester, Birmingham, Leeds, Liverpool, Sheffield, and Oldham Municipal Galleries; and even the newly-formed Perth Collection of Western Australia owns a fine landscape by him.

Unfortunately much of the ethereal and delicate charm of Mr. Aumonier's landscapes evaporates during the process of reproduction, but the various renderings of his pictures given here may serve to show how free from mannerism is his work, how varied is his skill, and how needless to the true artist is any dragging in of extraneous elements to give interest and pathos to scenes instinct with the very spirit of Nature. A painting entitled *The Old Chalk Pit* is one of the artist's happiest renderings of the tender tones and shadows of a summer's evening, when the setting sun mingles its light with that of the moon, each giving to the other something of its own peculiar charm. There is no monotony in this delicate rendering of a poetic scene, the keynote of which is intense peacefulness. Though in itself not exactly an interesting subject according to the ordinary observer's classification, it is relieved from the commonplace by the wonderful skill with which



"ON THE SOUTHDOWNS"

FROM A PAINTING BY JAMES AUMONIER



"SUNDAY EVENING"

FROM A PAINTING BY JAMES AUMONIER

the effects of light are translated, and appeals to the spectator in much the same way as would the actual scene. Looking through the many criticisms of the work of Mr. Aumonier in the contemporary press it is difficult not to smile at

the efforts made by the writers to say something original on the subject. All agree in remarking that this or that landscape is charming, but few are able to explain why. Perhaps the most discerning of all the art critics is the writer of the article

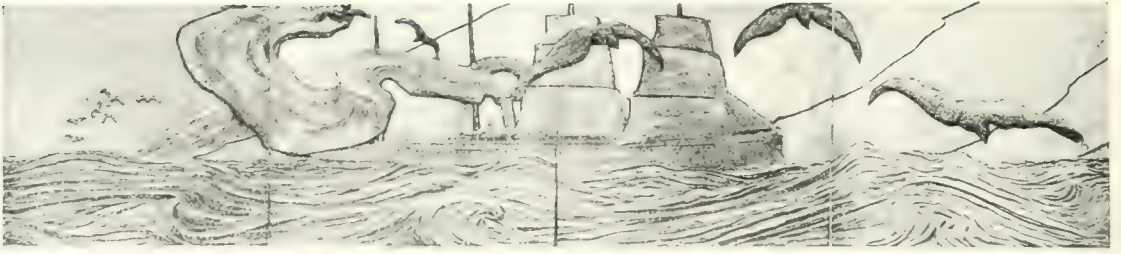


"SHEEP-WASHING"

FROM A PAINTING BY JAMES AUMONIER

(In the Chapter on the Novel)

James Aumonier



COLORFUL RELIEF

BY G. E. MOIRA AND F. L. JENKINS

(See article on "The Decorations of the Peninsular and Oriental Pavilion")

on the "Art of England" in the *Universal Review*, who says: "Mr. Aumonier is a painter who more worthily carries on the traditions of English landscape than perhaps any other now living, though possibly he may be said to be rivalled in this respect by Mr. Thomas Collier, Mr. Hine the elder and Mr. George Fripp. He should be ranked above all these in the respect of originality, and especially in the great merit of belonging to his time, for Mr. Aumonier's work, though it possesses much of the freshness and apparent ease which were such distinguishing characteristics of old English land-

scape painters, and combines with them an almost equal care for and efficiency of composition, is nevertheless very marked by later nineteenth-century feeling, and is in no sense an echo of the motive, though it repeats the quality, of a former time." It is, perhaps, with the satisfying effects of full summer that Mr. Aumonier is most truly in touch, but he is no less successful in dealing with the quieter aspects of autumn and of winter, for like all true lovers he can suit his own mood at any time to meet the varying needs of the many-sided object of his devotion. NANCY BELL.



PENINSULAR AND ORIENTAL PAVILION (INTERIOR VIEW)

J. F. COLLIER, ARCHITECT; G. E. MOIRA AND F. L. JENKINS, DECORATORS

(See article on "The Decorations of the Peninsular and Oriental Pavilion")

The Peninsular and Oriental Pavilion

THE DECORATIONS OF THE PENINSULAR AND ORIENTAL PAVILION AT THE PARIS EXHIBITION.

IT has been for some little time evident enough that the only thing necessary for the development of a really important school of decorative practice in this country is a sufficiency of opportunities for the men who have a true instinct for the higher forms of design. There is no doubt that a large proportion of our younger artists possess great capacities for dealing with those problems of invention and arrangement that lie outside the range of purely pictorial effort, and that these capacities, if properly encouraged, would be productive of results that could fairly claim to be reckoned among the most interesting and valuable that our native art could achieve. But, hitherto, the chances open to these willing workers have been so limited that only a very few men have been able to give more than a hint of their real strength.

However, the work that these few have already done is certainly wanting neither in significance nor in solid accomplishment. It has qualities that are well calculated to appeal to all people of sound intelligence, and to satisfy all lovers of originality and freshness ; while in its technical excellence it reflects the progress that all branches of the profession have made of late years in craftsmanship. There is in it a note of the right kind of modernness that respects tradition but does not merely copy the productions of other ages and other schools, a modern feeling that recognises the debt due to the past but at the same time accepts the obligations imposed by present day conditions of thought and taste. Perhaps the dominance of this feeling is to be ascribed to the fact that most of the artists who are devoting themselves to decorative effort belong to the younger generation and have a characteristically youthful disinclination to be bound too rigidly by the rules and regulations that seem to them to have unduly limited the freedom of the older men. The desire to break



PENINSULAR AND ORIENTAL PAVILION (DRIVER FRONT)

L. E. COLLETT, ARCHITECT; G. E. MORRIS AND F. J. JENKINS, DECORATORS

The Peninsular and Oriental Pavilion



SECTION OF DOME, SHOWING POSITION OF SEANDRELS

BY G. E. MOIRA



SECTION OF DOME, SHOWING POSITION OF SEANDRELS

BY G. E. MOIRA

The Peninsular and Oriental Pavilion

away from the customary direction is strong upon them, and they have a sincere wish to prove that there are ways as yet untried of asserting the principles that guide artistic invention. It is this ambition that has created for us the adaptations of old technical devices that are being used now to give shape to the intentions of our own contemporaries and to satisfy the decorative instincts of the present school of designers.

Among the most sincere and ambitious of the artists whose performances are to be taken as absolutely representative of the modern feeling, a prominent place is certainly due to Mr. Gerald Moira and Mr. F. L. Jenkins. Their collaboration has been productive of much admirable work during the last few years, and all their practice has been distinguished by the highest type of intelligence in planning, and by very real skill in execution. They have chosen a way of their own in decoration, without much dependence upon accepted authorities, and have suited their methods very discreetly to the ideas they desire to express. As a consequence there is a pleasant consistency in their efforts—a personal quality that is thoroughly persuasive by its earnestness and balance, without being either extravagant or illogical. They do not seek to advertise their views by excess of assertion, but they do strive after the sort of originality that comes from thinking things out independently and setting down the results of this thought in an individual manner. By this combination of self-restraint and independence their particular style in working has been formed, a style that is well suited to the needs of the moment, and yet one that is capable of development in response to whatever demand the future may bring.

Much of the work that Mr. Moira and Mr. Jenkins have done so far has been the result of their joint labour upon the same piece of decoration. In their coloured plaster work, for instance, Mr. Jenkins has modelled the reliefs to which Mr. Moira has added the colour, and the modelling has been from the first managed in the way most suitable for the accentuation that the colour would provide. Each artist has had to adapt his methods to the requirements of the other, and to modify his processes to avoid any clashing of technicalities that was likely to interfere with the complete expression of the idea that both had evolved. Therefore it has been almost always difficult to separate the contributions of the two collaborators in the joint result. They have



CARTOON FOR "THE SUN"

THE PENINSULAR AND ORIENTAL PAVILION

The Peninsular and Oriental Pavilion

been so much merged in one another, and have been so much actuated by a common purpose, that nobody could say where one ended and the other began; and to get them apart for exact analysis of their respective capacities was practically impossible.

In the carrying out of the decorative work by which they are represented at the Paris Exhibition this dual personality has, however, been for once divided, and the individualities of the two men can be studied separately. In this case they have been responsible for the internal and external adornments of the pavilion erected in the Exhibition grounds, from the design of Mr. Collcutt, for the Peninsular and Oriental Steamship Company. Mr. Moira has painted the dome and the spandrels beneath it, and Mr. Jenkins has modelled

the frieze that runs round the exterior of the dome, the panels that fill spaces between the flat pilasters that break the face of the walls outside, and the smaller panels above the arches of the entrance porch. The exterior frieze below the dome and the small panels over the porch are finished in colour, but with these exceptions there is no mixing of methods, and no juxtaposing of the painted and modelled surfaces, so that each artist can be judged on his own merits, and the value of his contribution to the whole effect can be properly estimated.

What Mr. Moira has done in the interior of the pavilion is certainly excellent in its freedom of design and delicate vivacity of colour. He has avoided any complication of detail, and has treated his motives with a dainty simplicity that is very

attractive in its refinement and quiet elegance. At the same time he has become neither formal nor uncertain, but has handled his materials with decisive knowledge. His draughtsmanship is as strong and sure as ever, and his use of flowing line is marked with all his usual sense of correct placing. In the dome his design is notable, especially for its largeness of feeling and for the dignity with which he has arranged the figures in relation to the space available, without crowding and without emptiness. The long lines of cloud by which the groups, typifying the sun, and moon, and the winds, are tied together are judiciously managed, and fulfil their purpose very adequately, giving strength to the composition just where it is most required and helping the perspective effect.

The spandrels are less reserved in style: they are busier and more animated—more restless, perhaps. But they take their place well in the decorative scheme, and by their animation con-



CARTOON FOR "THE MOON"

BY G. E. MOIRA

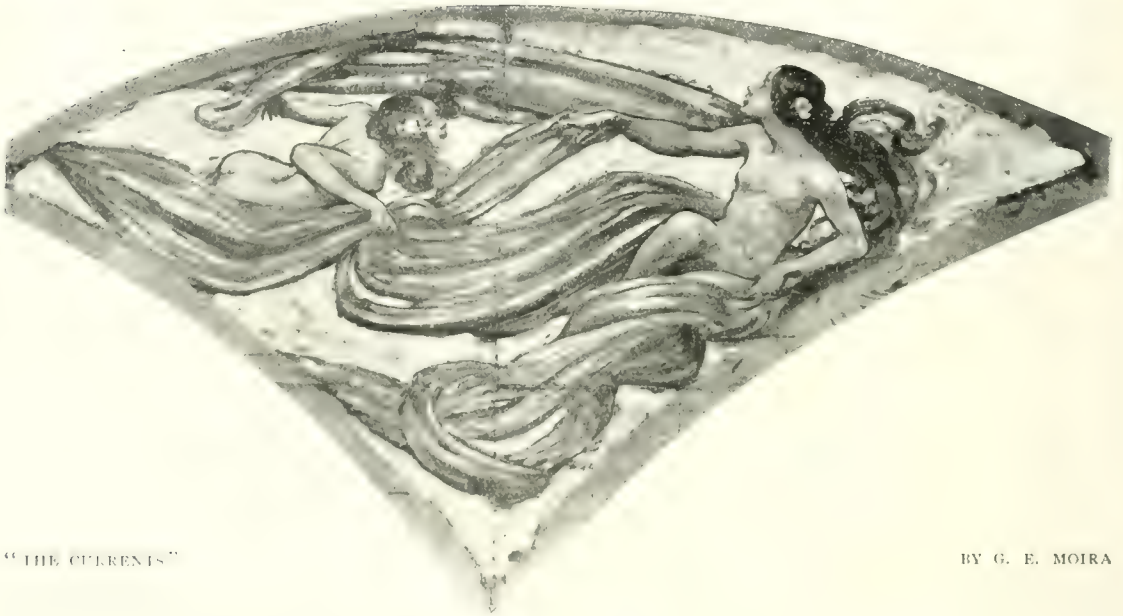


SKETCH FOR THE
DOME. BY GERALD
E. MOIRA.



"THE ROCK DEVILS"

BY G. E. MOIRA



"THE CURRENTS"

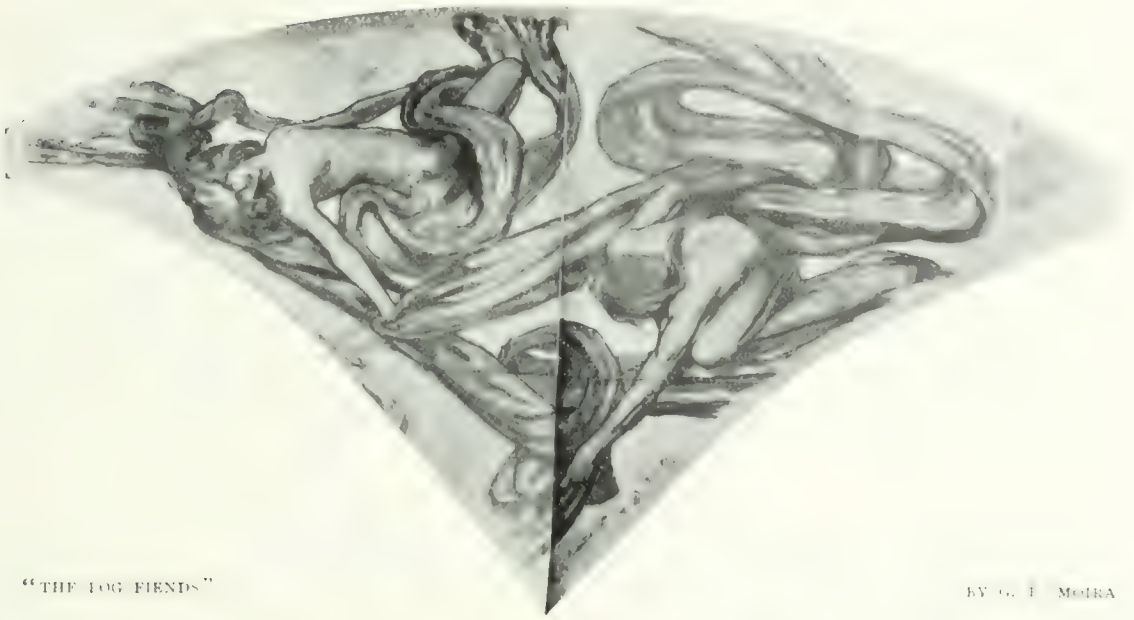
BY G. E. MOIRA

trast effectively with the severe architectural lines by which they are surrounded. In the treatment of them the artist has allowed himself more realism than in the dome. He has aimed in this instance rather at the representation of dainty feminine types than at the creation of ideal abstractions, and he has carried out his aim freshly and with a good deal of fanciful lightness. At the same time he has not become trivial, nor has he passed the border between elegance and prettiness; he has only substituted for severity of manner a gaiety of view and an easy unconvention of technical method. To compare these two phases of his practice is to realise something of his versatility and adaptability, and to

arrive at a good idea of the completeness of his control over details of expression.

In the modelled work carried out by Mr. Jenkins there is, of course, much more reserve of manner and a more obvious architectural character. The licence allowed to the painter is necessarily denied to the sculptor, who works under more restricted conditions and in obedience to more exact rules. Such redundancy of line as Mr. Moira has been justified in using in his coloured designs would have seemed quite inappropriate in the panels that are such prominent features in the exterior of the building. Mr. Jenkins, with good judgment, has kept within well-marked limitations. He has not,

The Peninsular and Oriental Pavilion



"THE LOG FIENDS"

BY G. E. MOIRA



"THE SPIRITS OF THE GULF STREAM"

BY G. E. MOIRA

however, conventionalised his work so much that it has ceased to be spontaneous, and he has not warped his decorative instincts into a commonplace groove. But at the same time he has wisely disregarded the pictorial element that has played a useful part in much of the modelling that he has done before as a basis for colour treatment, and he has turned to very good account the opportunity that he has had in this pavilion of doing what is perhaps the most scholarly work he has as yet accomplished.

The subjects of these panels symbolise the various operations carried on by the great shipping company by which the building has been erected, and summarise various details of its

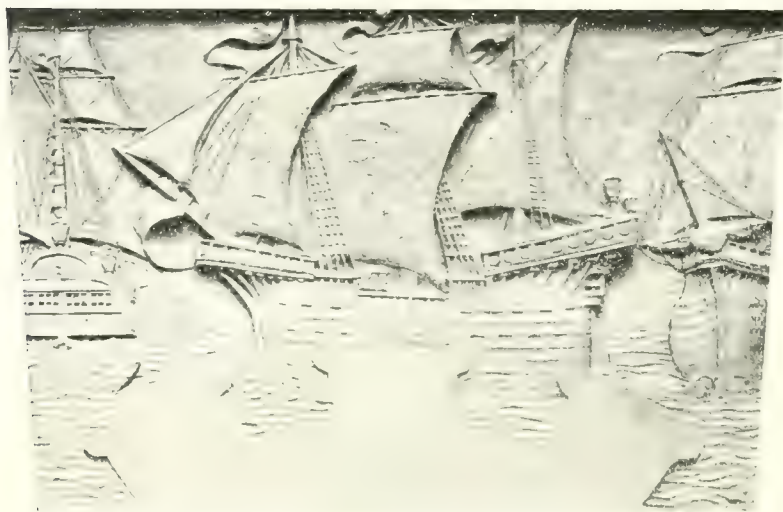
working. They follow, so far as their arrangement goes, the fashion that artistic custom has prescribed, but in execution they are to some extent different from the ordinary run of modelled work. Instead of being built up from a flat surface into relief they have been treated in the reverse way and, as it were, carved out of a plain slab of clay by cutting away the parts that needed to be recessed. By this method of handling a certain level quality has been secured that is specially suited by its comparative slightness of relief for panels which form, as these do, an actual part of the wall surface. Mr. Jenkins has really applied to clay the practice of the marble carver, and a most satisfactory

The Peninsular and Oriental Pavilion



"PAST AND PRESENT OF NAVIGATION"

BY F. LYNN JENKINS



COLORIED RELIEF

BY G. E. MOIRA AND F. L. JENKINS

temporary art history, it unites harmoniously several branches of æsthetic accomplishment. It has unusual claims upon the attention of everyone who is interested in professional development, for it proves how successfully art of various kinds can be brought into agreement and combined to give adequate results. As a definite object-lesson in decorative effort it is, perhaps, most memorable; it is one of the completest things of its kind that has been attempted for years.

breadth of effect distinguishes, in consequence, the whole series of his panels. In the frieze round the dome he has given himself greater freedom, and he has not been so precise in his technical devices.

Altogether, this Peninsular and Oriental pavilion can be pronounced to be an especially important example of artistic collaboration. Designed by one of our chief architects, and decorated by two of the ablest of the younger men who are busy making con-



COLORIED RELIEF

BY G. E. MOIRA AND F. L. JENKINS





EMIL ORLIK. BY RICHARD MUTHER.

As yet it is not possible to say much in an article on Emil Orlik, for he is a young artist, just thirty years of age, seeking, learning, experimenting in all directions, and has not yet revealed himself in any big, definite work. But is it right to measure the importance of an artist by the standard of the great exhibition pictures which formerly everyone had to paint before attaining celebrity? Surely our taste has grown more sane and more refined since we ceased to compel artists to useless waste of power, since we learned to appreciate the work which—in defiance of the sensation-hunger of the masses—the true artist lays before us in the form of simple drawings and unpretentious sketches.

Such is Emil Orlik—an artist who has no need to don the gala costume of the exhibition painting, but attracts us at once when he simply displays the contents of his portfolio



FROM AN ETCHING BY EMIL ORLIK

He spent his youth in weird, old-world Prague, where his father was a tailor, and acquired the elements of technique at the Munich Academy, under Lindenschmit and Raab. But he learned more from the dead than from the living, as he sat in the Pinakothek and copied Rembrandt's

Descent from the Cross, or lingered in the copper-plate room and admired the great Dutch wizard's etchings. Neither Lindenschmit nor Raab, but Rembrandt, was to be his guide through life.



FROM AN ETCHING BY EMIL ORLIK

His first pictures, *Der Schlafender* and *Die Nickerin*, showed but little individuality. At that time a reaction had set in against the glaring *plein-air* style, and painting in dark tones was in vogue. Everyone was trying, after painting daylight, to reproduce the mysteries of night, and the bluish-grey atmosphere of twilight, with the effects of gas and lamp—in a word, to paint the semi-obscurity of the interior. These problems, which exercised the whole Munich School, naturally came within the field of Orlik's studies. Later he went to Paris, and as in Munich it was Rembrandt, so here it was Millet, who influenced him most permanently. He copied the *Eglise de Gréville*—that sombre, serious painting which hangs in the Louvre—and as he gazed on Millet he thought of his own home.

For this constitutes the strange greatness of Millet and of Rembrandt; that an area of but a few square miles sufficed to make them create masterpieces all their lives. They had no need to take long journeys to collect materials for their pictures; they drew their inspiration from the native soil.

Every fibre of their being was rooted in the spot where fate had placed them.

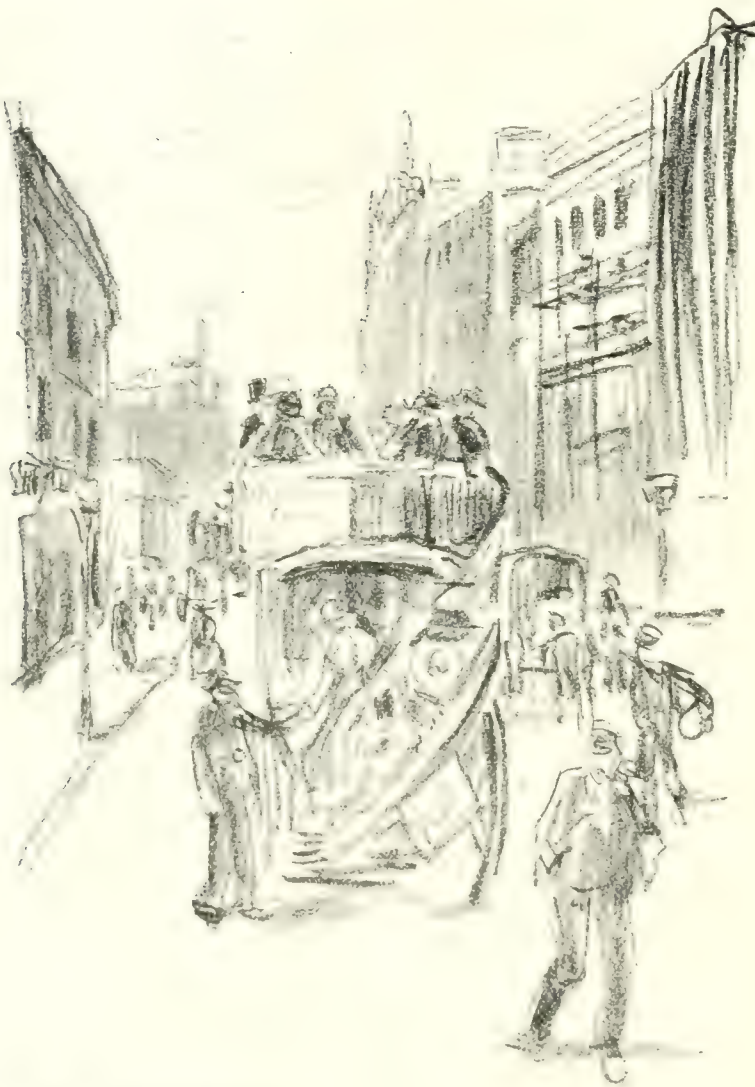
Orlik's youthful memories were centred in Prague, and Prague is the most interesting of all Austrian cities, crowned as it is by a halo of legend and folklore, every stone in the city seeming to whisper of the Past. When the young artist, after a long apprenticeship, returned home, he knew enough to become the artistic discoverer of Old Prague, the explorer of Bohemian landscape. He loved to stroll about, especially in the dark lanes of the ancient city, with its teeming life confined within so small a space; loved to depict the booths, exposing dirty household goods for sale, the butchers' shops with their meat, and the venerable market-

place with its heaps of vegetables; loved to wander into the peaceful solitude of the Jewish cemetery, and, above all, to visit that deserted spot where the laundresses spread their linen along the river bank, and Polish Jews barter with the Slovak peasantry.

A sense of depression, of melancholy, pervades all these works; and the landscape, with its hazy sky, its dilapidated houses, its gnarled trees and its dirty puddles, forms a fitting accompaniment to the central theme. But in other paintings Orlik sounds a lighter note. Here we see workrooms, with tailors and shoemakers, or women sewing at their windows, or young girls sitting dreamily before their lamps; or, again, we have winter afternoon scenes, with skaters, whose vanishing silhouettes glide like un-

defined shadows over the glassy surface of the river. It is impossible to convey an adequate idea of the vast range of Orlik's material. Many of his works are delightfully peaceful, with a lyrical softness and a dreamy charm — sleeping shepherd lads, poor children at play, or old men dozing in the sunshine. But he is attracted no less keenly by the noisy crowd, the multitude at the concert or on the promenade, as it sways and pushes in a multi-coloured mass at the entrances to the theatres, or drives along under the windows of the cafés. If his power of reproduction has a limit at all it is this: he bestows more pains on the treatment of effects of light than on the drawing of the outline.

His yearning for rare atmospheric tones induced him to visit other countries. He went to Holland, the land of half-lighted rooms and cosy interiors, of melancholy dunes and soft rolling mists. He visited London, the city of November fogs, which lie like a pall on the streets; and there he painted the mingled crowd of waggons and omnibuses on the bridges, and the curious effects of light produced by the struggle of the gas-light



FROM A BLACK DRAWING

BY EMIL ORLIK





with the dense, smoky masses of fog. Thence he proceeded to Scotland, and painted the chimneys of Glasgow, the soot from which covers the firmament as with a drapery of crape. In all these works the figures are full of bubbling, vibrating life. Like Menzel, who draws even during his railway journeys, Orlik rarely puts aside his sketch-book ; and this practice has made him one of the readiest sketchers of the day. Everywhere he is master of the art of rapidly and correctly seizing definite outlines ; he produces suggestive effects with a single stroke ; everything is reduced to the simplest form of expression ; everything preserves the vigour of life itself.

It is this ability to give swift and true expression to characteristic features which makes Orlik so powerful a portraitist. Max Lehrs, the director of the Dresden Museum, Otto Erich Hartleben, the jovial poet, and Bernhard Pankok, the gifted caricaturist and applied art draughtsman, have sat to him for their portraits—all these works being able analyses of complex personalities. He reveals the sitter's character in bold, confident lines, and knows how

to grasp at once the significance of personal peculiarities.

Latterly Orlik has confined himself almost exclusively to pastels and engravings, for oil is not the medium in which he can best express himself. He has already done several hundred plates, and, though there may be many better painters, he stands in the front rank as an engraver. Thanks to his long and arduous apprenticeship, he has mastered all the technical part of the business, and can use with equal skill the wood engraver's tools, the etching needle, and the lithographer's pencil. Orlik's studio is like a printing office ; he knows that only an artist's hand can give the exact tone to the impression, and he acts accordingly. His wood engravings for several years past have been most successful. All sorts of colours—even the most incongruous—are placed side by side, apparently at haphazard—brown looking-glass frames, red lamp shades, yellow dresses, blue walls, green carpets—and yet there is no suggestion of vulgarity or over-colouring. Everything is sympathetic and harmonious.

Plates of this kind could never have been



"HYDE PARK." FROM A PENCIL DRAWING

produced but for Japanese influence; and to Japan Orlik has turned for inspiration. A few months since he left for the Far East to study its art. May he return to Prague the richer for the experience!

RICHARD MÜTHER.

ROUND THE EXHIBITION.—I.
THE HOUSE OF THE "ART
NOUVEAU BING." BY GABRIEL
MOUREY.

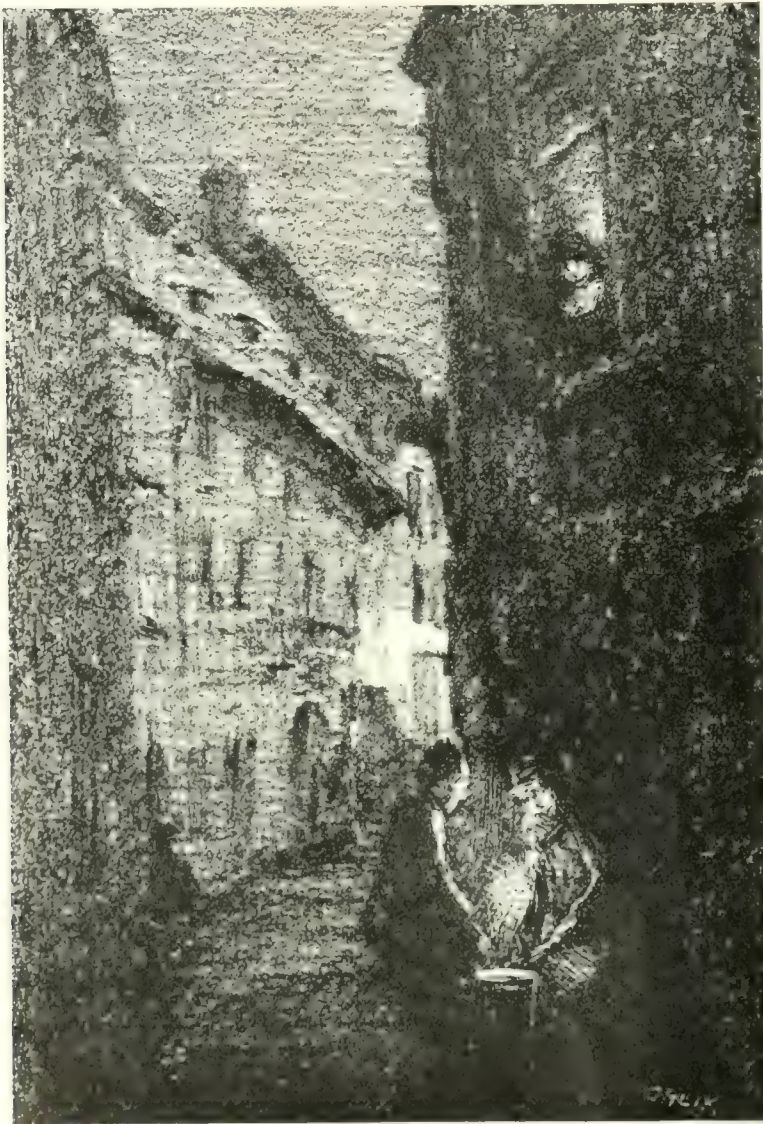
To deal adequately with the Paris Exhibition, to describe and to depict the many marvels of human activity contributed by all the races of the

universe, would, even were we to confine it to that which interests the readers of this journal, mean page after page of letter-press, and more illustrations perhaps than are to be found in all the nineteen published volumes of *THE STUDIO*!

In the Grand Palais des Champs-Élysées, in the Exposition Centennale, in the Exposition Décennale de l'Art Français, and in the painting and sculpture galleries of the foreign sections, are many works worthy of reproduction. In the Petit Palais, too, among all these tapestries and ivories, this jewellery work and this mediæval furniture are marvels of art which could not fail to impress the craftsman of to-day, for M. Roger Marx and M. Emile Molinier, the trusted organisers of the "Centen-

nale" and of the "Rétrospective," have, with sound knowledge and discretion, collected whole groups of masterpieces. Elsewhere, too, the art gleaner may roam with profit—in the Invalides, or in the Champ de Mars, among the foreign pavilions—notably those of Finland, Spain, Hungary, Sweden, Germany, and Greece—or again in the Rue de Paris itself, with its joyous fair-like air, or in the Palais de l'Asie Russe, which contains a delightful little Russian village in all its primitive simplicity. Artists and workmen alike have let their happy fancy run riot with the happiest results, but the inevitable effect is a certain want of concentration and a general lack of *ensemble*, which may perhaps be regretted. At any rate, many competent judges of applied art have arrived at that conclusion after long and careful examination.

The perfect *ensemble* would certainly have been realised had England taken the place she was expected to take in the Exhibition; for out of the isolated, individual efforts



FROM A CHALK DRAWING (See article on "Emil Orlik") BY EMIL ORLIK



FROM AN ETCHING

(See article on "Emil Orlik")

BY EMIL ORLIK

of English art workers and draughtsmen there should have arisen a remarkable manifestation of the prodigious *renaissance* moving there. It is truly deplorable that England should be so poorly represented, for the exhibition of her best work in the Invalides would have relegated to their proper place many things the originality and the merit of which are merely relative. Still, the English influence is manifest here, despite the abstention of its leading representatives, for one can see that applied art all the world over is being modified, and that the taste of the people is in process of complete transformation, thanks to England's sane example.

In the course of these rambles through the Exhibition it may be impossible for me to dwell with due emphasis on all the works of importance and interest that I may have the good fortune to observe, for these articles do not pretend to be complete. At the same time, my endeavour will be not to miss anything that appears to possess originality or character, or that is significant of the modern tendency. In a word, I shall strive to throw light on all that is conceived on those true

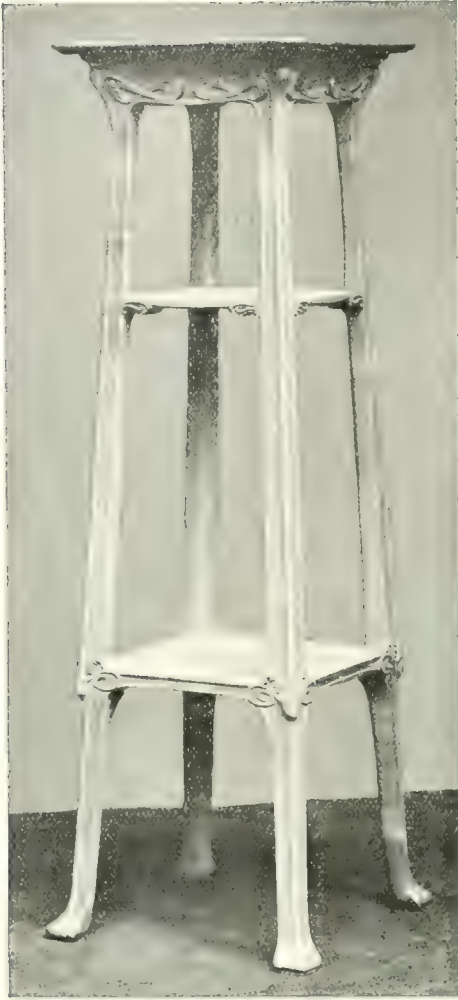
principles of decorative art of which *THE STUDIO* has been the propagator and the supporter, since the days when, be it said, those principles neither appealed to nor inspired anyone.

The house of the "Art Nouveau Bing" stands in the left-hand part of the Esplanade des Invalides, in the midst of the Breton village. The contrast between the calvaries, the granite churches, the ancient buildings and the modernity of this façade, adorned with a frieze of orchids in relief, and with its walls adorned by Georges de Feure's panels, representing Architecture, Sculpture and Ceramics, is quite fascinating.

This little edifice contains, in my opinion, the most delightful, the most nearly perfect, things in the whole decorative art exhibition. Here, it seems to me, is to be seen the triumphant result of the endeavour, on the part of a little group of artists, to attain as nearly as may be the absolute ideal of novel decoration. The artists in question are MM. Georges de Feure, E. Colonna and E. Gaillard; and their instigator, their head, is M. S. Bing.

The house of the "Art Nouveau Bing" consists

Round the Exhibition



STOOL

BY F. COLONNA

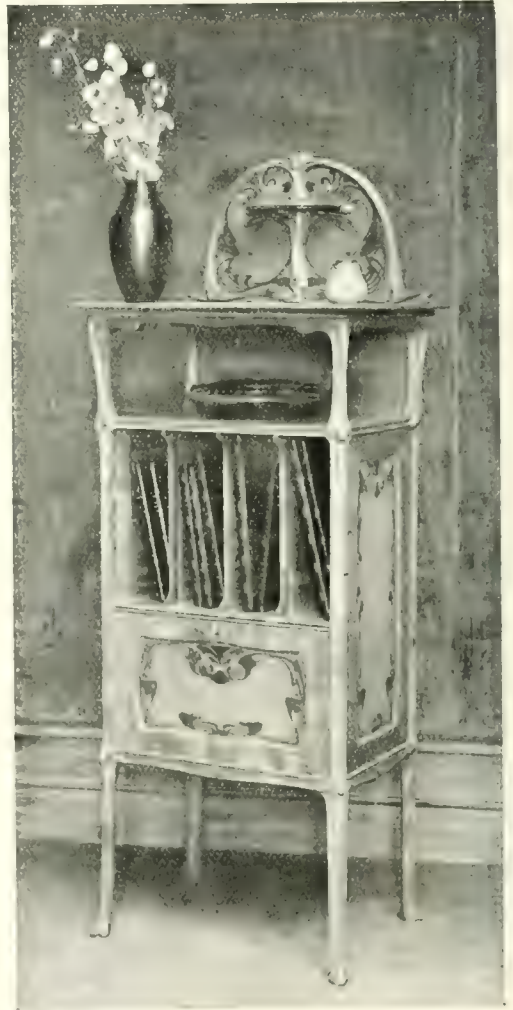
of six apartments—a vestibule, a dining-room, a drawing-room, a dressing-room, a bedroom and a boudoir.

M. Gaillard is responsible for the vestibule. A mosaic of bold design, strictly appropriate to the shape and the arrangement of the room, covers the floor; the walls are hung with draperies in bold pink, and are decorated with a frieze *au pochoir*. A huge piece of furniture in polished walnut, with looking-glasses tier above tier, flanked by clothes-pegs right and left, fills the base of the apartment, the pattern of the mosaic marking its place.

The walls of the dining-room, which is also M. Gaillard's work, are covered to a third of their height with a panelled wainscoting in polished walnut, with copper appliqué, surmounted by a powerful piece of painted decoration by M. José-

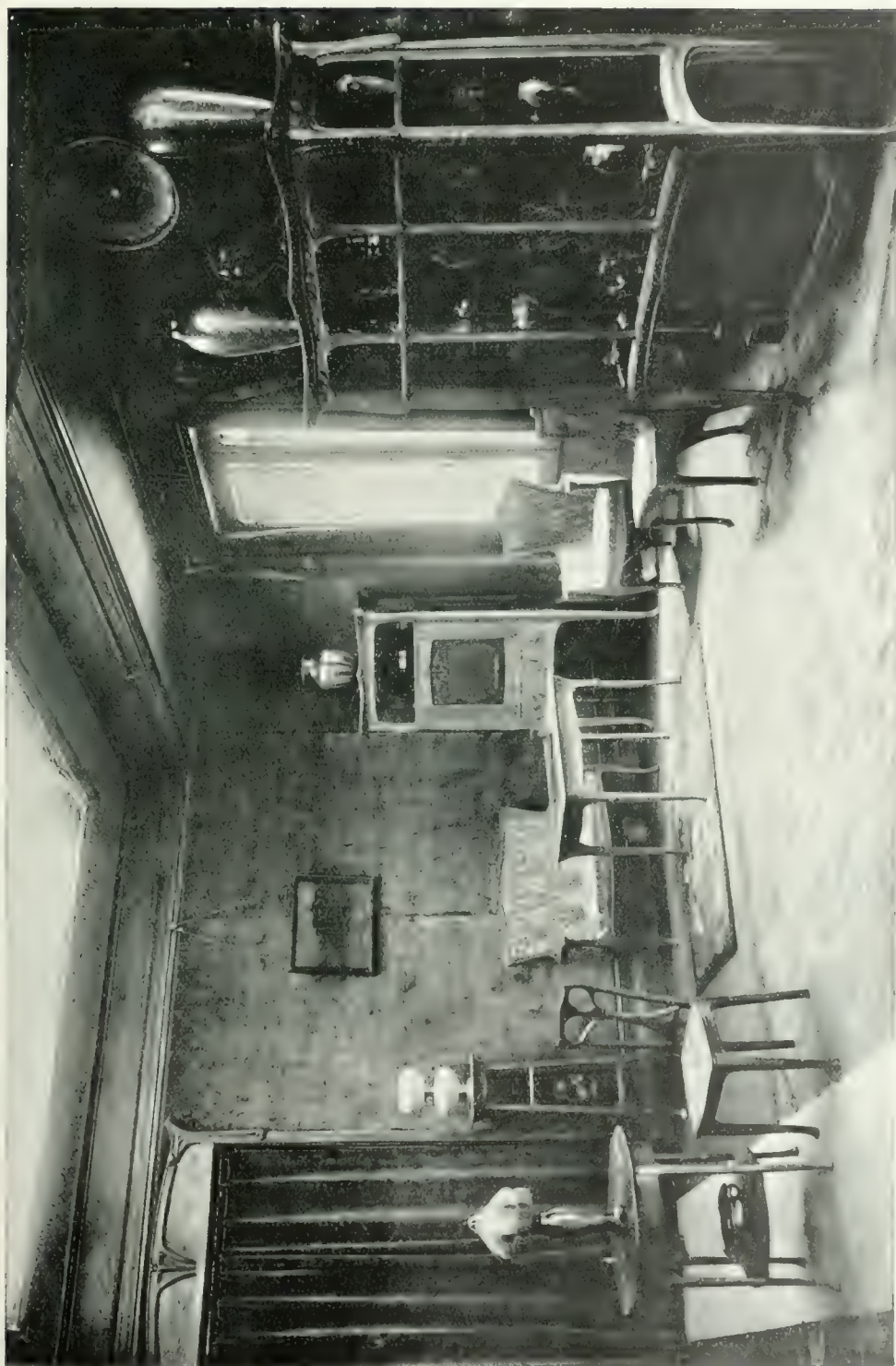
Maria Sert, running all round the woodwork. This decoration is, indeed, overpowering, considering the size and the height of the room; but the work itself, with its grey and black tones, slightly relieved by touches of dull yellow, is quite beautiful, however imperfectly it may be adapted to its surroundings. The rest of the furniture—a large sideboard, with four doors, a cupboard, a table, chairs and armchairs—is designed strongly, yet with grace. The ornamentation is but slight, and where it is employed one feels that it has been well and appropriately distributed.

From the dining-room we pass into the drawing-room, furnished by M. E. Colonna. It is really a drawing-room—a French *salon* in the fullest sense of the word, the room in which we receive our guests, not the *pièce* wherein we live; yet one longs to live there, so fascinating, so comfortable is its



MUSIC CABINET

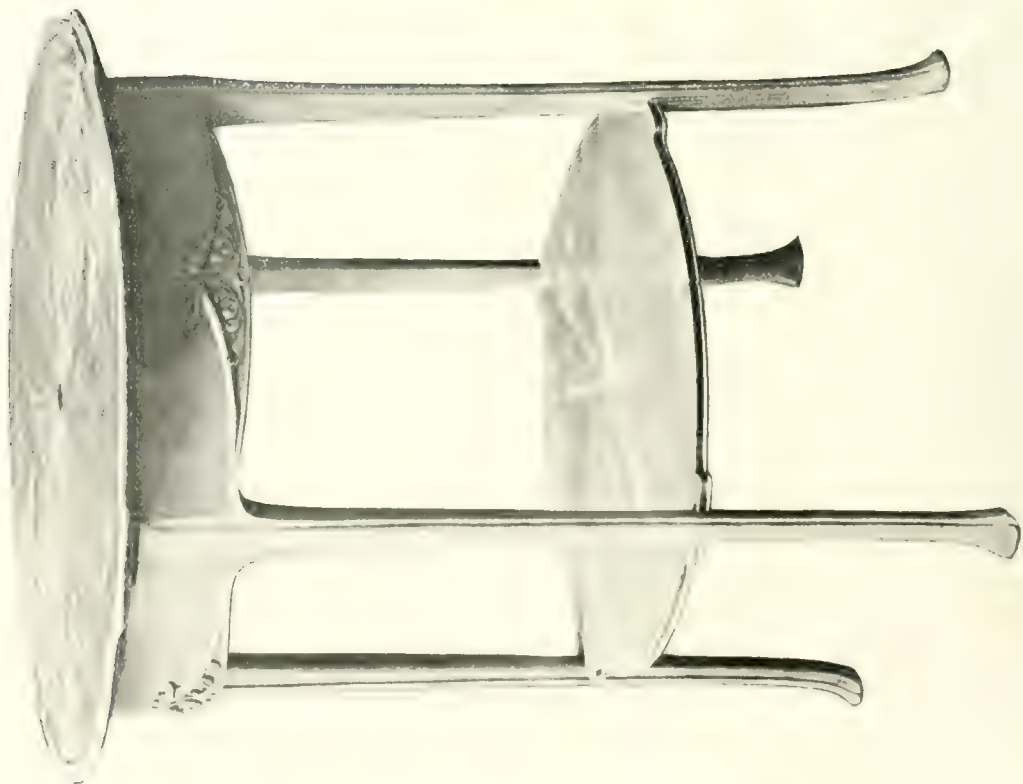
BY E. COLONNA



DRAWING-ROOM
BY E. COLONNA

(Chairs, and stove; see also
the other room, page 100)

INLAID LOO-TABLE
BY E. COLONNA



Round the Exhibition



CARPET

BY E. COLONNA



DRAWING-ROOM TABLE

BY E. COLONNA

169

Round the Exhibition

appearance. The walls are covered by a sort of plush of a delicate green tone, while the furniture, the woodwork of the doors and the window fittings are of orange wood, the yellows and the greens producing a charming effect. M. Colonna has a delightful sense of harmony, and his lines are charming in their supple grace. Altogether, the room is quite beautiful, and full of interest in all its details.

The dressing-room, designed by M. G. de Feure, has an atmosphere of enchantment. Everything is deliciously feminine—the curtains, of Japanese silk, the woodwork of ash, intermingled with a figured silk of grey-blue, grey-mauve and grey-green, revealing the subtlest tones, and showing like a field of flowers under

the moonlight. And all the rest is in keeping, the effect being altogether charming.

Next comes the bedroom, by M. E. Gaillard, wherein we find a large bed of simple form, with a lovely coverlet of mignonette-green silk, embroidered

(Continued page 177)



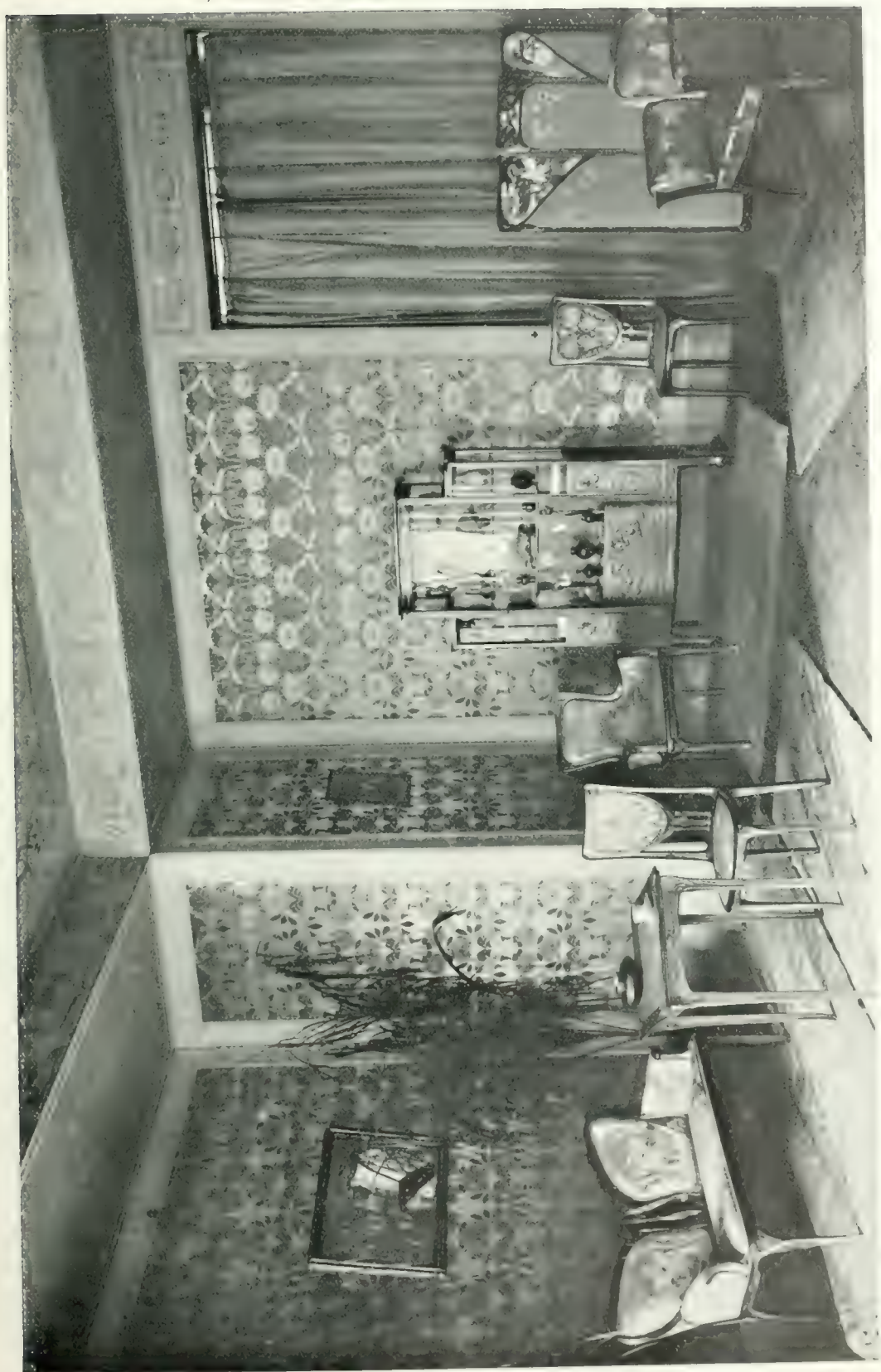
PIANO STOOL

BY E. COLONNA



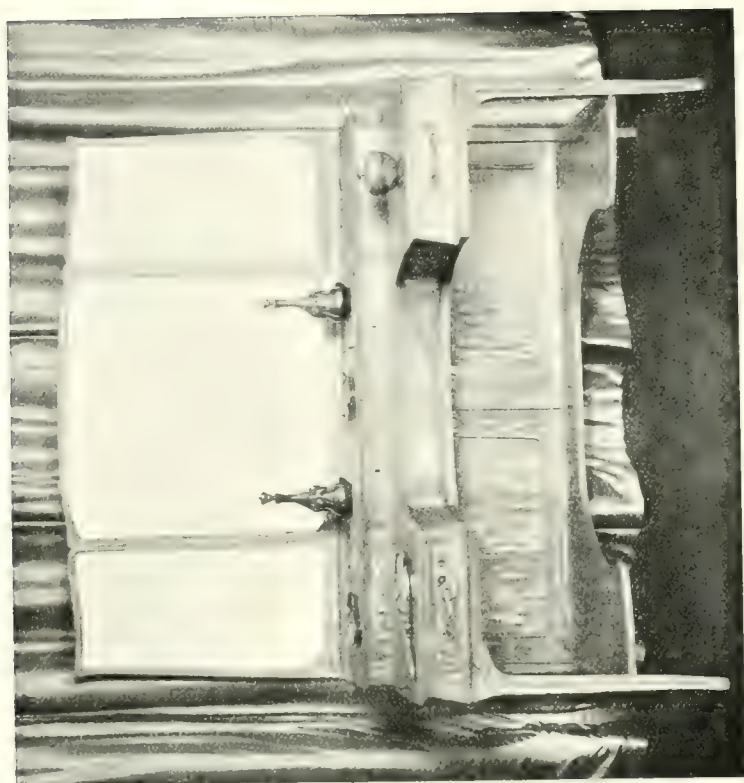
SOFA

BY G. DE FEURE

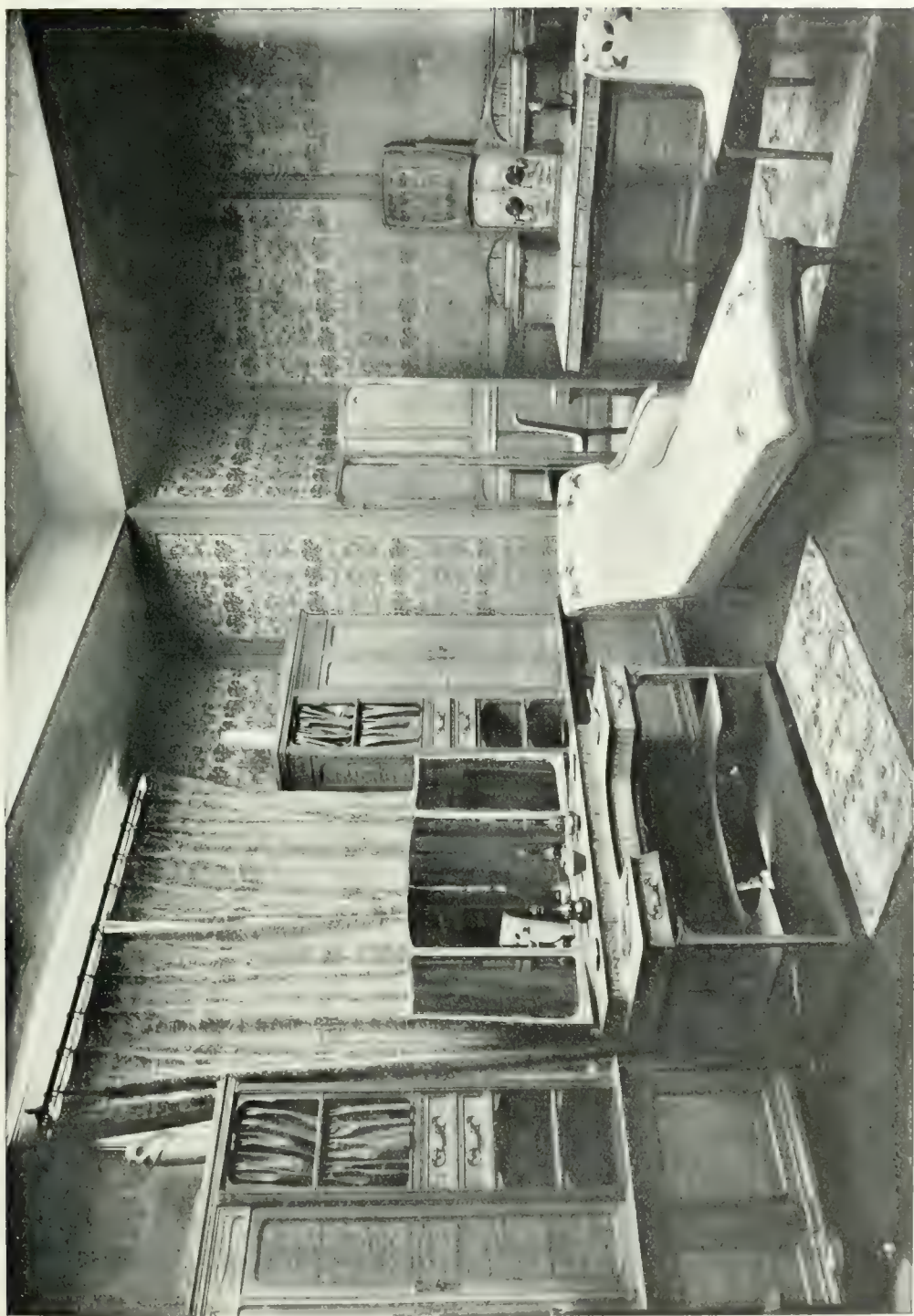


ROUDOIR BY
G. DE FFUME

(The table is of the "Lyon" style)



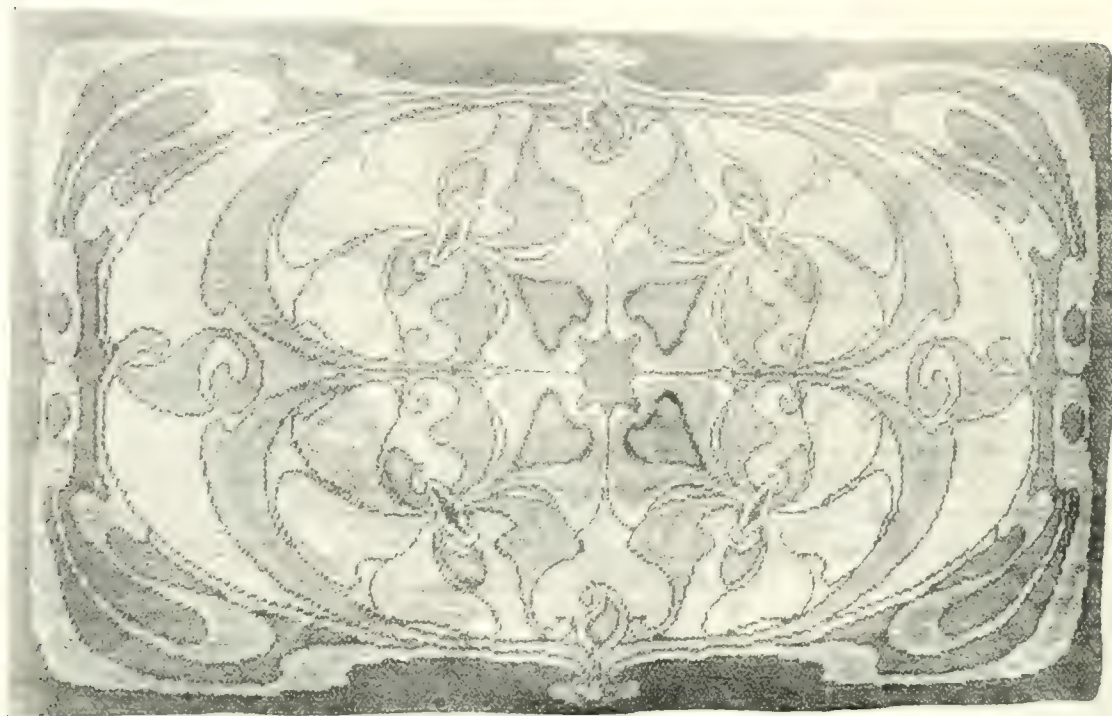
WARDROBE AND DRESSING
TABLE. BY G. DE FEURE



DRESSING-ROOM
BY G. DE FEURE

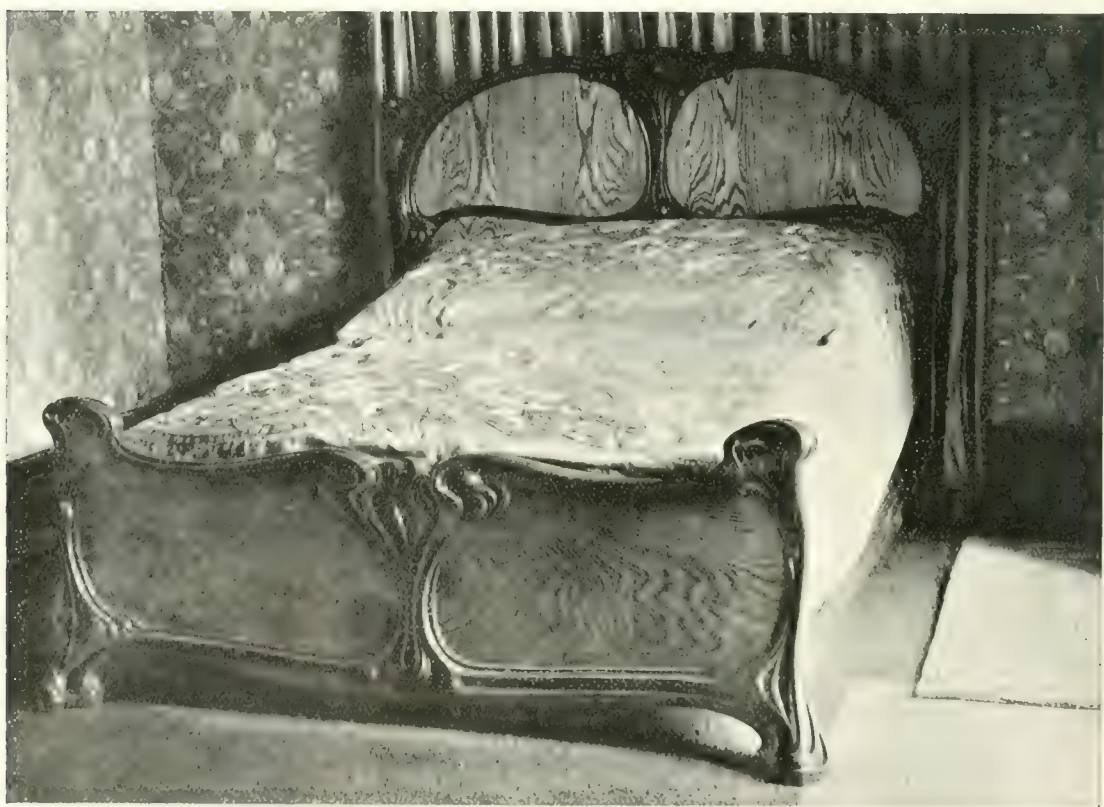
(In view on the left with floor fittings;
in the middle, in flowered brocade, seats
and with embroidered cloth)

Round the Exhibition



CARPEI

BY E. COLONNA



BED IN A-H AND PEAR WOOD

BY E. GAILLARD



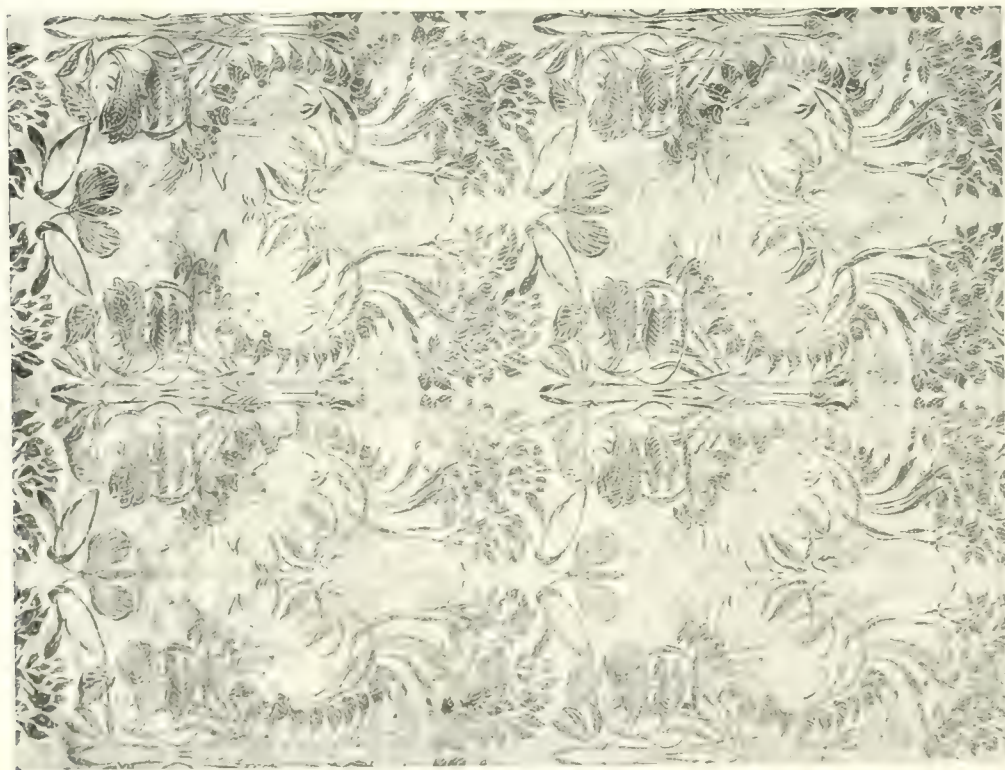
DINING-ROOM DESIGNED BY
E. GAILLARD, WITH MURAL
DECORATIONS BY JOSÉ-MARIA SIENT

(Furniture in polished walnut with lion &
tiger motifs, seats covered with embossed leather)



BY G. DE FEURE

BROCADE



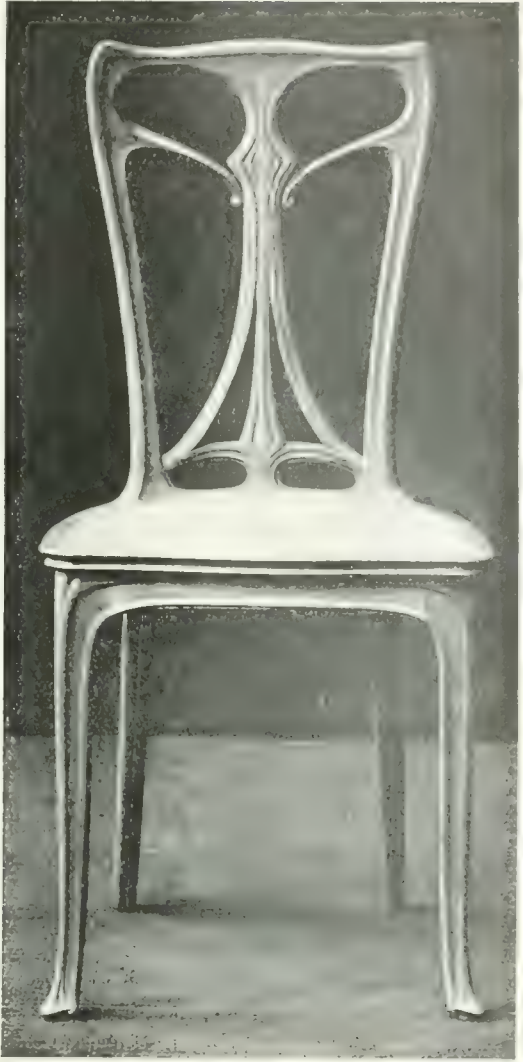
BY G. DE FEURE

BROCADE

Round the Exhibition

with rich and harmonious trimmings, a huge wardrobe, a table, chairs and *fauteuils*. The high qualities shown in the furnishing of the dining-room are again apparent here; but in this room everything is soft, delicate and caressing, without, however, any eccentricity or weakness. And in these days, when extravagance and over-elaboration are common, these are points deserving of unreserved appreciation.

A semicircular passage leads from the bedroom to the boudoir, the external partition being filled with glasswork by M. de Feure. There are four panels, with flowers and curious female figures, the outlines being of simple lead-work. The glass, it should be said, is coloured glass and not painted. The tones are splendid, but in no way gaudy, a fine effect being attained by subtle combinations melting into the rarest harmonies. The chief novelty consists in this—that the parts of the wall enclosing the



CHAIR

BY E. COLONNA

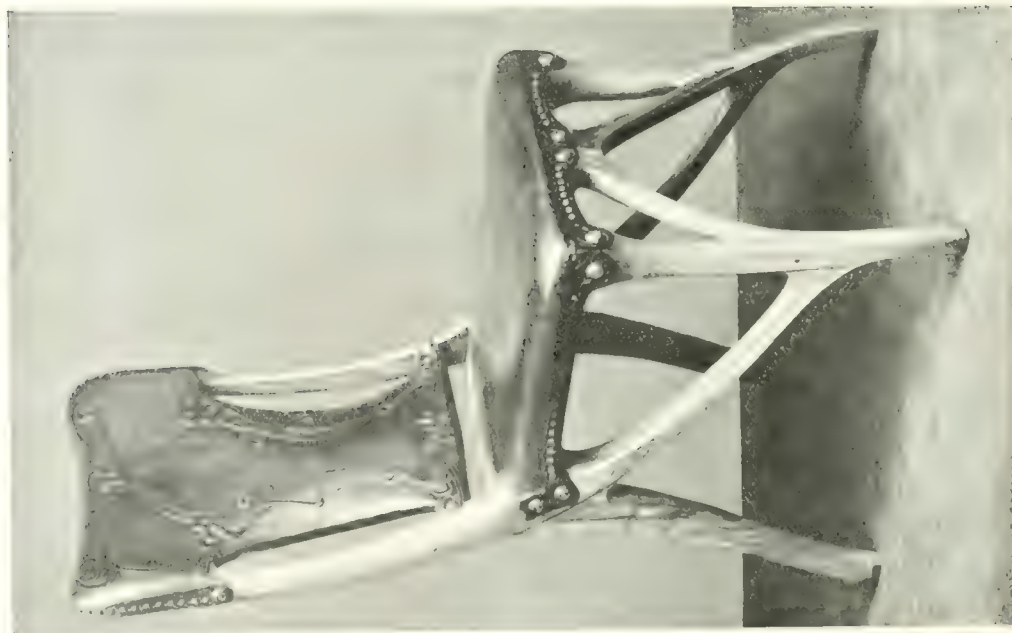


CHAIR

BY G. DE FEURE

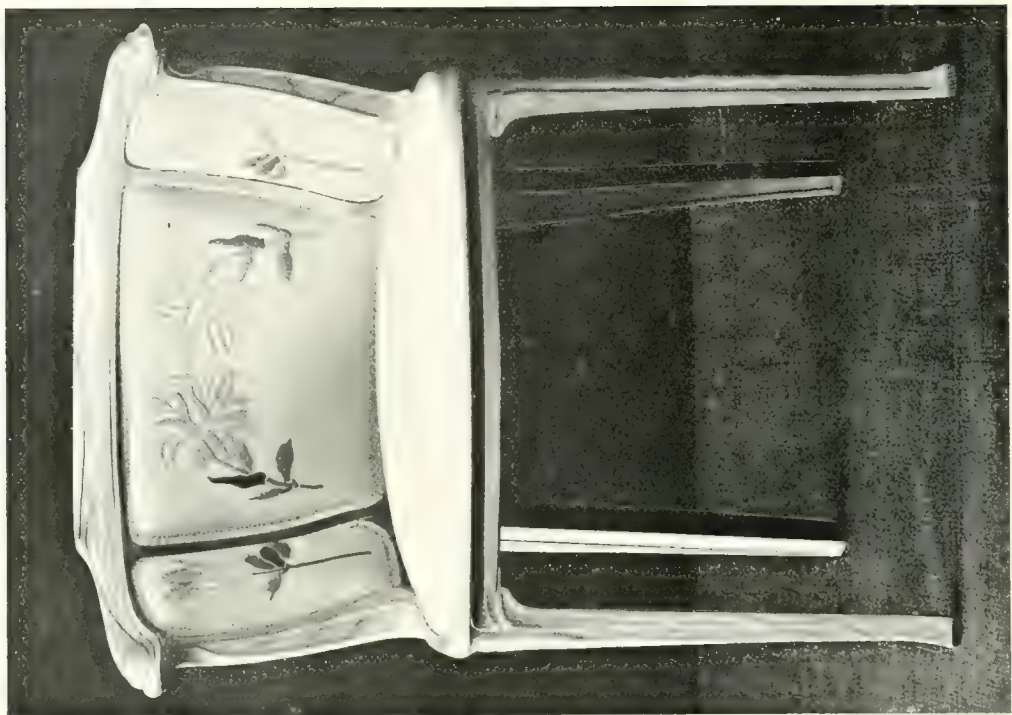
windows have been painted in a violet-blue tone with red *motifs*.

M. de Feure also designed the boudoir itself, which, I have no hesitation in saying, is the thing that pleases me most; and, without disparagement of M. de Feure's collaborators, I should declare this to be the pick of the entire building. Here, to my mind, is expressed absolutely in its perfection the fanciful, novel, independent, graceful spirit which pervades the whole exhibition. Fully to appreciate the value of this work one must bear in mind the object aimed at by M. Bing, and carried out by M. de Feure. It is simply this: to revive the tradition of the graceful French furniture of the eighteenth century, adapt it to modern



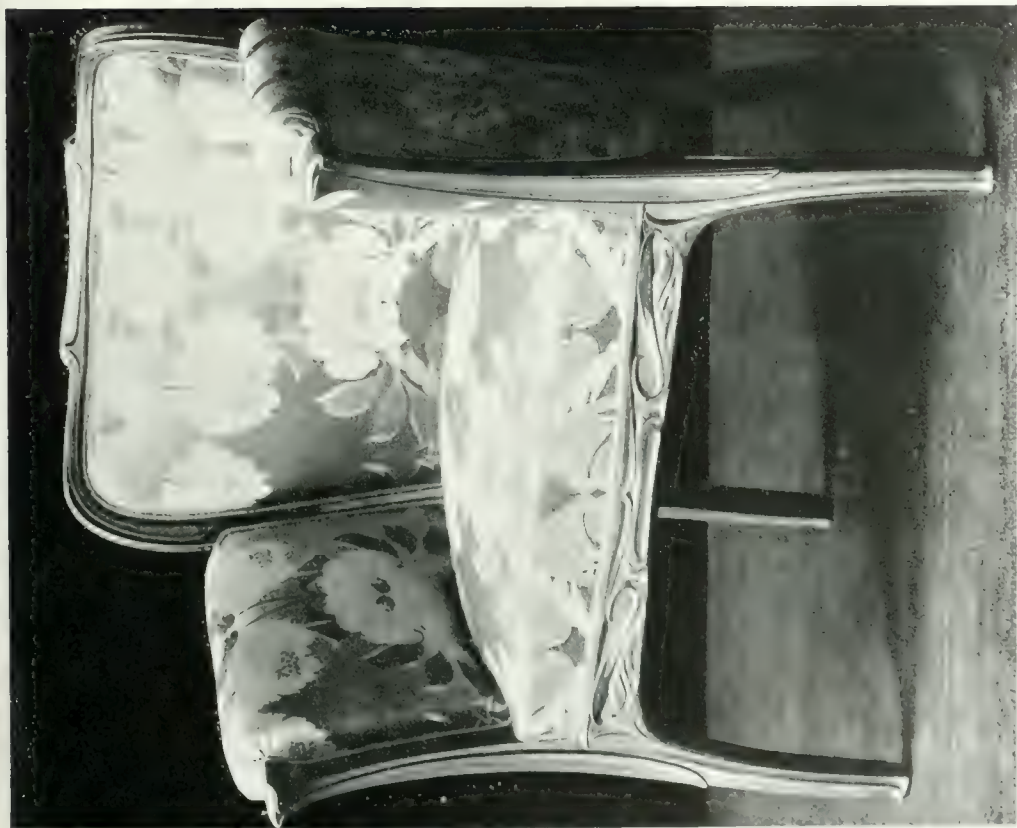
DINING-ROOM CHAIR

BY E. GAILLARD



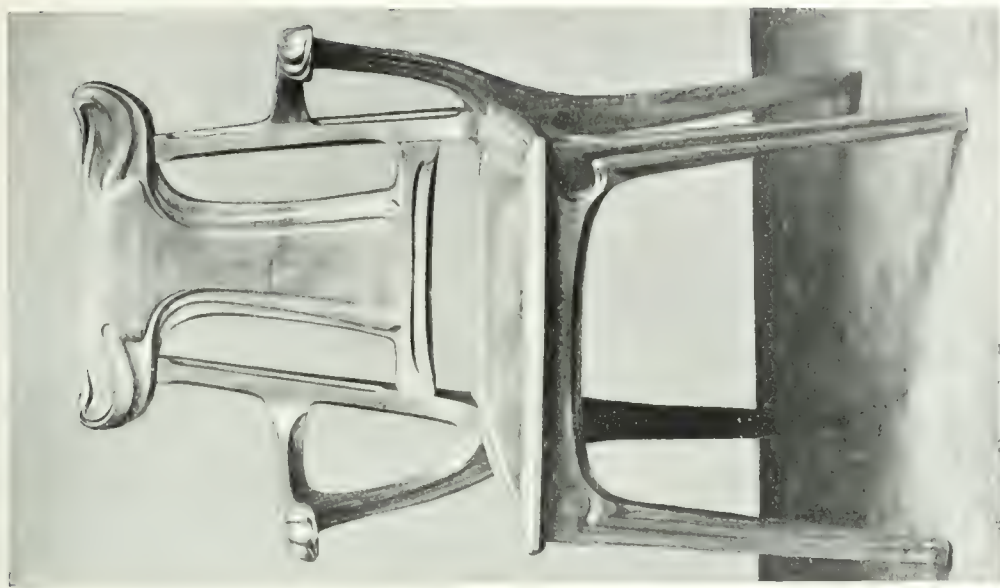
CHAIR

BY G. DE FEURE



ARM-CHAIR

BY G. DE FEURE



DINING-ROOM CHAIR

BY E. J. J. J. J. J.

requirements, make it conformable to our present ideas of comfort—give it, in fact, the impress of the age. Obviously, there were many and serious difficulties to be overcome ere this result was achieved; but that success has been attained no one can dispute, for the Boudoir de l'Art Nouveau Bing constitutes one of the first examples of *style* produced by the renaissance of decorative art in France.

All the woodwork in the furniture of this room is gilded, and everything has its distinct individuality. The chairs are covered with silk embroidery; the walls are hung with brocade; while the fireplace of white marble is designed in the form of stalks, which support the mantelpiece. Around the hearth is a strip of opaline, framed in repoussé brass. In a large bay, and ornamented with a

bordering of pale-coloured glass, is a little divan covered with a brocade similar to that on the walls. On the floor are silken carpets here and there, and in one corner stands a screen, a perfect gem of art. All the rest is equally beautiful, and one cannot praise too highly the artist who has contrived to combine so many materials into this perfectly harmonious *ensemble*. It all seems specially devised as a background for Helleu's female figures, for assuredly no setting could be found better suited to his delightfully graceful subjects.

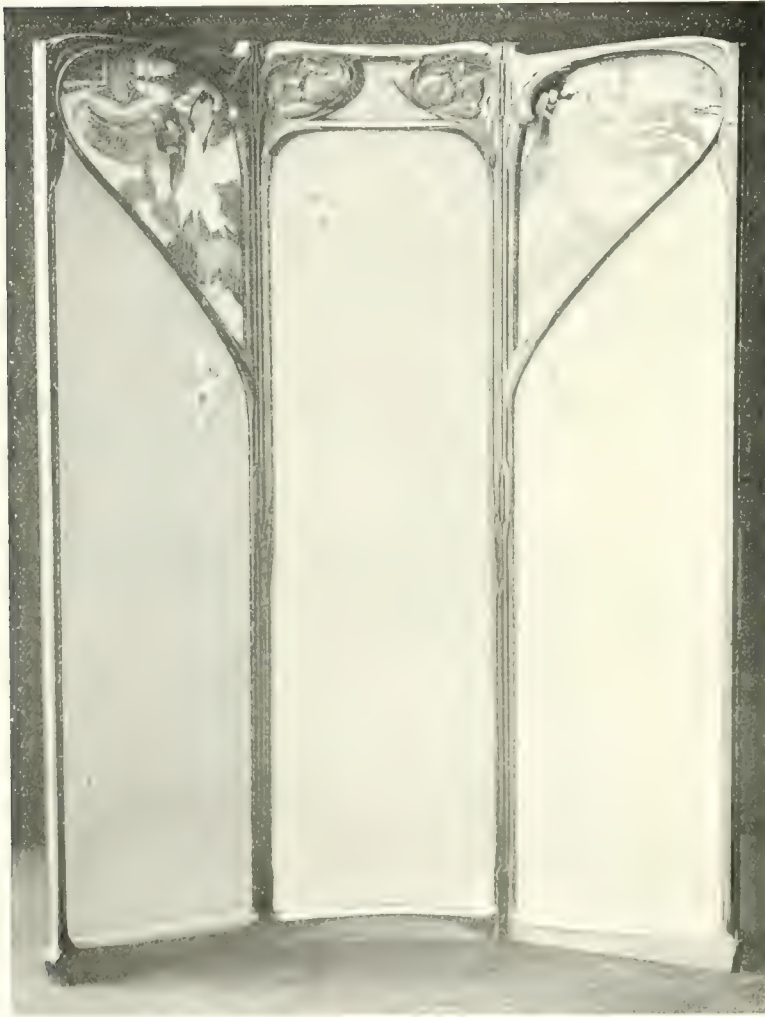
Such, briefly, is the display of the "Art Nouveau Bing," one of the most perfect pieces of combined decorative art-work in the whole Exhibition. It does the highest honour alike to the creative artists and to him who inspired them.

GABRIEL MOUREY.

STUDIO-TALK.

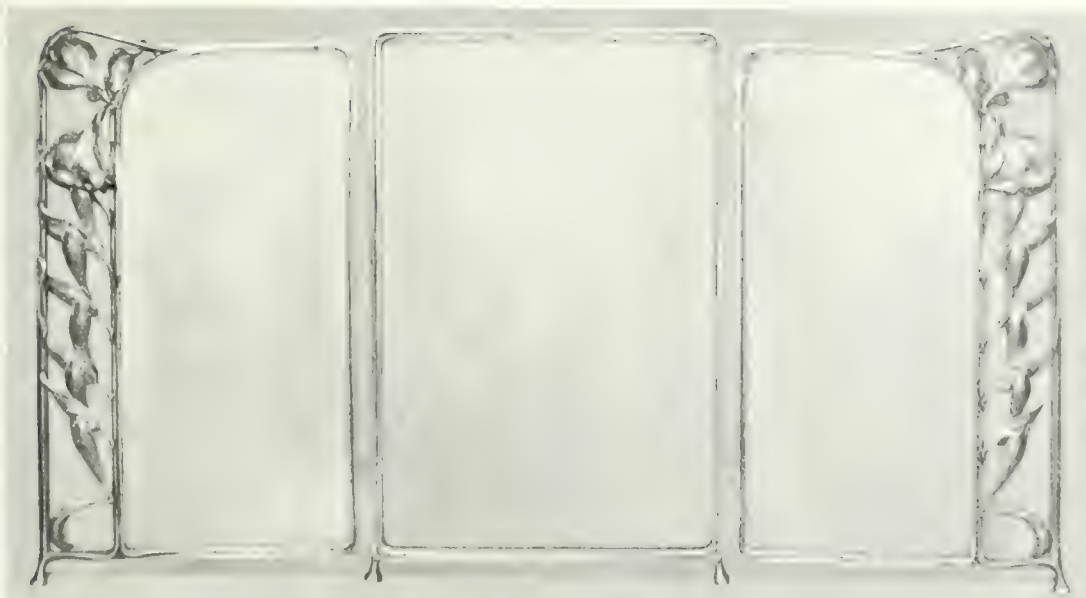
(From our own Correspondents.)

LONDON.—The water-colour drawings by Mr. H. L. Norris that have been recently exhibited in the galleries of the Fine Art Society deserve to be remembered as examples of dainty accomplishment. Their technical strength, their delicate freshness of colour, and their charm of atmospheric effect, made them, as a group, very well worthy of the attention of all people who like to see pretty motives well expressed. Some of the most interesting things in the collection were obviously direct transcriptions from nature set down with a straightforward simplicity that was not concerned with tricks of finish and elaboration, and depended solely upon correct knowledge of open-air tones and colour gradation; but even the more laboured drawings were free from convention, and were sincerely carried out under the inspiration of independent and intelligent



SCREEN

BY G. DE FEURE



FIRE-SCREEN

BY G. DE FEURE



MIRROR-FRAME

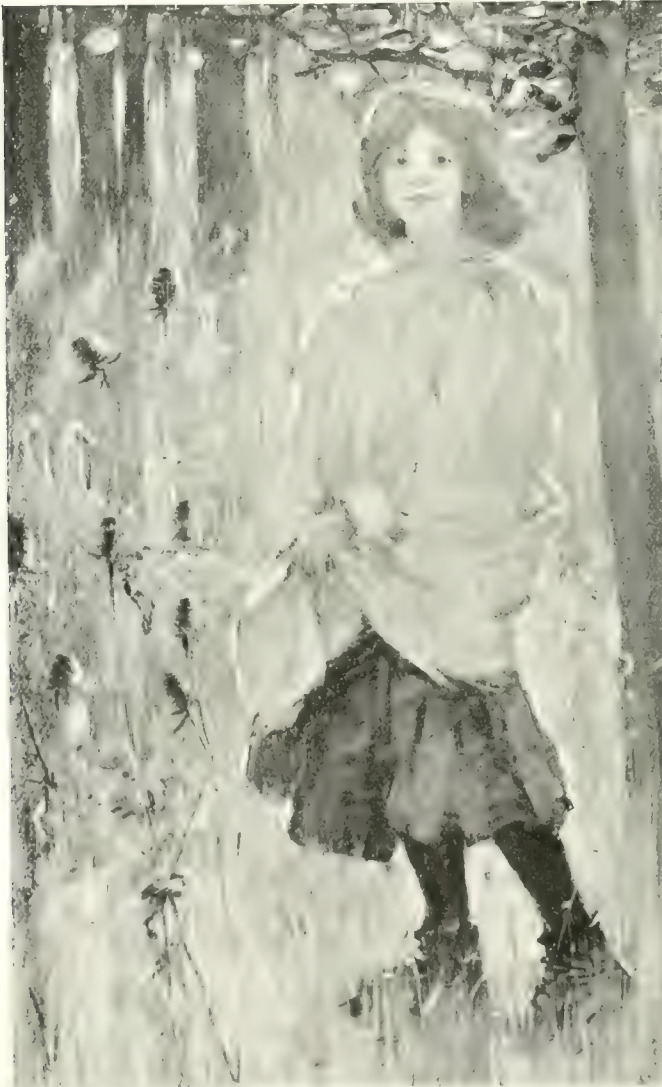
BY G. DE FEURE

observation. Altogether, the show was an excellent one and did the artist infinite credit.

In the same galleries and at the same time were to be seen some miniatures of dogs by Mrs. Gertrude Massey, some oil paintings and pastel drawings by Mr. T. Austen Brown, and a series of etchings by M. Edgar Chahine. Mrs. Massey's miniatures were not only excellently handled and delightful in colour, but they were also notable for their wonderful expression of animal character. They may fairly be said to be the best things of their class that have appeared of late years. Mr. Austen Brown's work was, as usual, thorough, earnest, and sincere; and M. Chahine's etchings, though distinctly reminiscent of the elegances of

M. Helleu, had a considerable measure of individuality and independence.

The enamelled gold casket presented last month by the Lord Mayor to H.H. the Khedive is typical of the way in which money is wasted by our public bodies upon the production of work of a pseudo-artistic character. A more glaring example of depraved design than this same casket can scarcely be conceived. The Egyptian toy-sphinxes and obelisks; the dome-like lid surmounted by a cushion and crown and flanked by Mohammedan minarets; the enamelled views of City buildings inlet upon the sides of the box; all show by their treatment and juxtaposition a deplorable want of knowledge in regard to the common principles of ornament. What should we think of a casket of Indian or Japanese workmanship that mixed native ornament with the spire of Salisbury Cathedral and the Arch of Titus? And yet to such a fearsome object the Guildhall example is in every way akin. Why, in the name of common-sense, cannot commissions of this nature be entrusted to artists of ability who have made the subject of metal-working and enamelling a study, and whose productions are artistically beautiful and valuable, and a credit to the age in which they live?

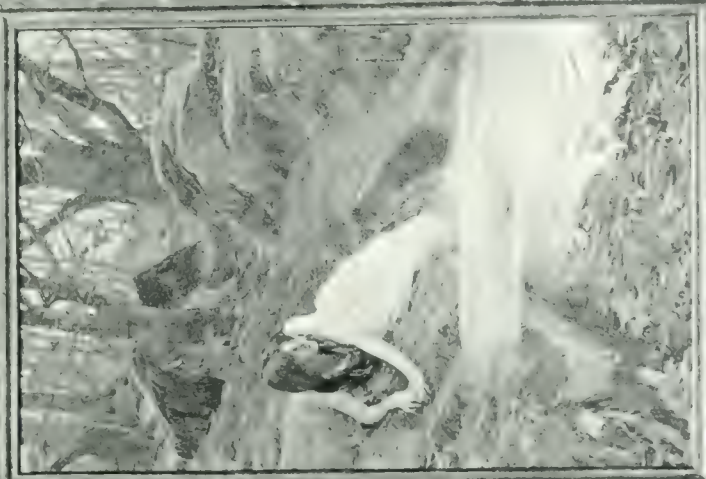
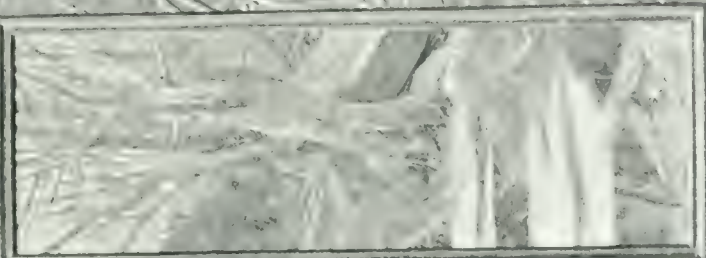


"THE GOOSE GIRL.

BY BESSIE MACNICOL.

The art gallery in the Woman's Exhibition at Earl's Court is of no little importance as a place where the latest developments in feminine conviction about æsthetic questions are adequately illustrated. It provides what is perhaps the most complete assertion of women's accomplishment in art that has as yet been made in this country, and gives exceptional opportunities for estimating the value of the effort made by what is called the weaker sex to help in artistic undertakings. The collection brought together includes not only pictures and water-colours, but also black-and-white drawings for illustrations, pastels, etchings, and designs of various kinds; and, besides, a few examples of modelled work are shown. A great deal

"WILL O' THE WISPS" BY
ELIZABETH STANHOPE FORBES





"UN VIEUX"

BY MARIE ANTOINETTE MARCOTTE

of what is exhibited is, as it is apt to be in displays of women's work, merely expressive of a

Girl, and other excellent contributions from Mlle. Olga von Boznanska, Mrs. Mary Davis, Miss

capacity for imitation, and reflects both in intention and manner the performance of masculine artists of more marked individuality; but there is, as well, an appreciable proportion of really original production in which true feminine qualities of invention and handling assert themselves. There are such pictures as Mrs. Stanhope Forbes's beautiful *Will o' the Wisp* (marred only by the faulty lettering on the metal frame), *Un Vieux*, by Mlle. Marie Antoinette Marcotte, *Dorothy and Francesca*, by Miss Cecilia Beaux, *Youth and Death*, by Sofie, Baroness von Scheve, Mrs. Swynnerton's *Danae*, Miss Bessie MacNicol's *Goose*



"YOUTH AND DEATH"

BY SOPHIE, BARONESS VON SCHEVE



'THE SIRENS OF THE FORD'
BY GILBERT BAYES

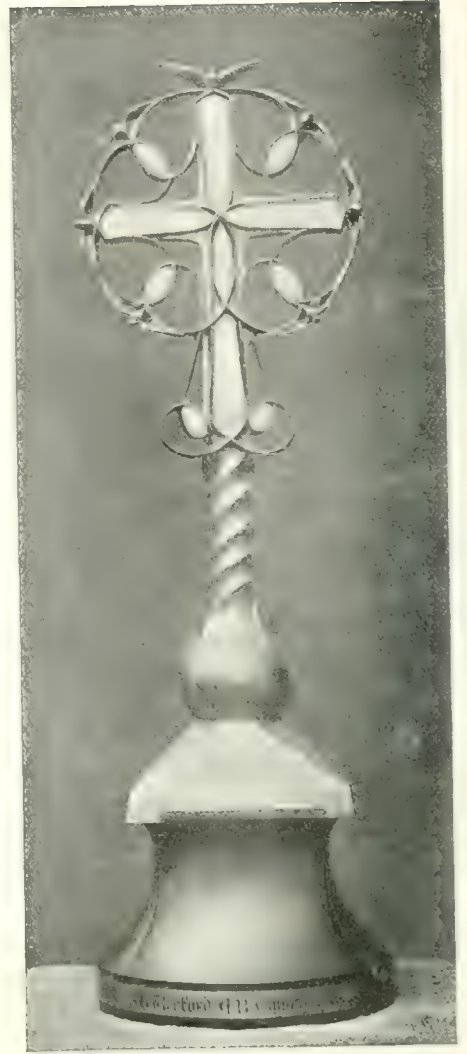
Amy Sawyer, Miss Fanner, Mrs. Jopling, and Mlle. Marie von Parmentier; and there is quite a large array of good drawings by Miss Margaret Bernard, Miss Coughtrie, Miss A. B. Woodward, Mrs. Allingham, Miss C. L. Allport, Miss V. Oakley, Miss A. Barber Stephens, Miss A. B. Giles, and the Marchioness of Granby. The total number of exhibits in the pictorial section exceeds two thousand, and this is supplemented by a very interesting group of applied art examples most of which are of superlative quality.

Mr. Gilbert Bayes, in his equestrian statuette of *The Sirens of the Ford*, blends romance with that degree of realism which is permissible in sculpture. The knight's legs are somewhat too short, but the spirit of the group has a winsome manliness, and the horse is modelled with sympathy and force.



EMBOSSED LEATHER BOOK COVER

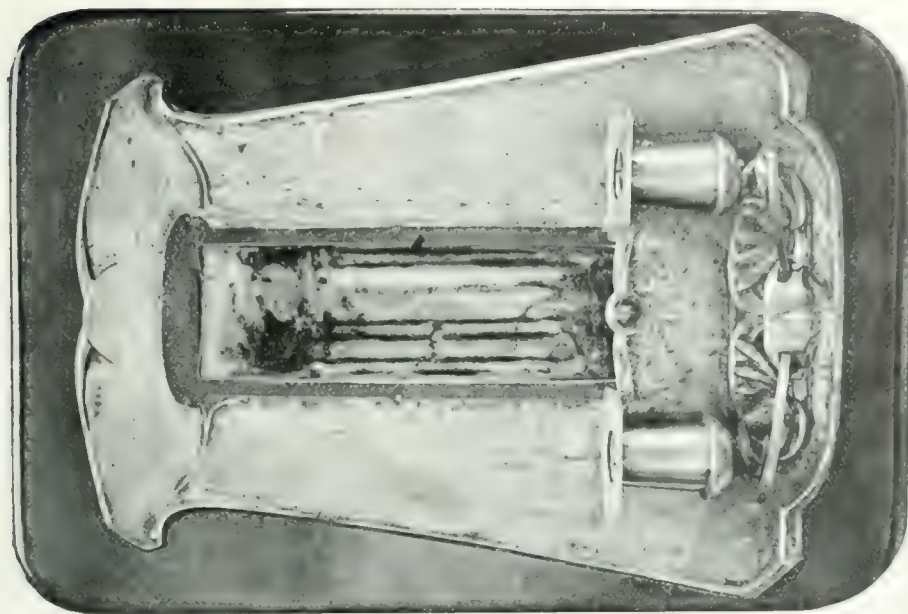
BY MARY G. HOUSTON



WREFORD MEMORIAL CROSS

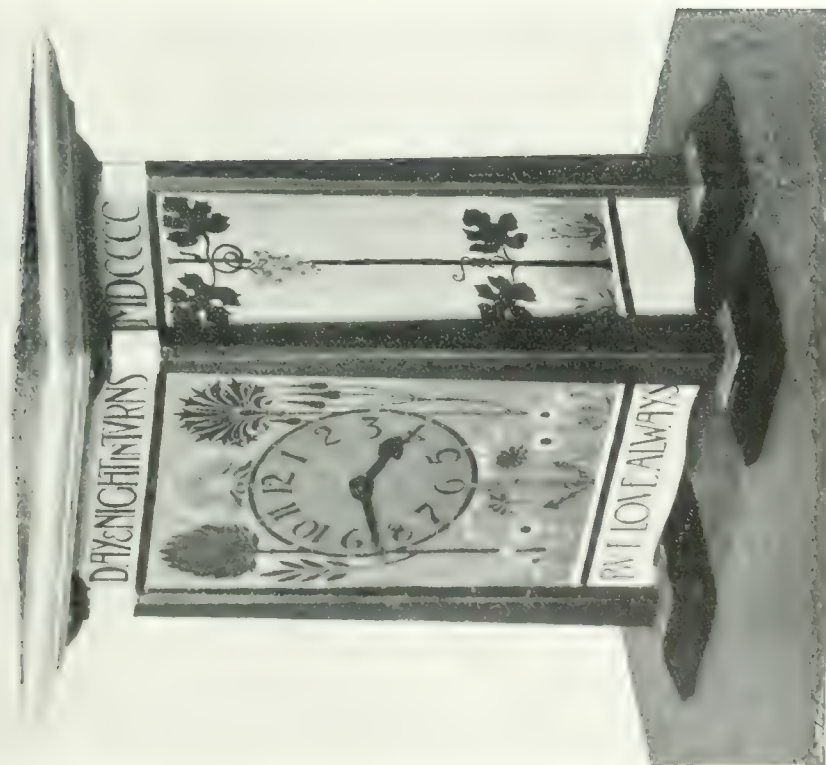
BY EDWARD S. PRIOR

The Wreford Memorial Cross, illustrated above, was made some years ago as a tribute to the fine character of one of the best oarsmen that Cambridge had then produced and lost. It is a cross in cast silver, with jewels of agate; the dove's wings are slightly gilded, and the flat surfaces are burnished. Cast work is seldom entirely satisfactory, and who does not feel in this graceful cross that the movement of its outline is broken where the rounded part of the stem joins the angular metal base?



SCONE

BY G. R. J. D. ...



BY WICKHAM JARVIS

... A F



"THE KING'S GARDEN"

BY ARTHUR A. DIXON



"HOMEWARDS"

(Painted by the New South Wales National Gallery)

BY BERTRAM PRIESTMAN

We have pleasure in giving an illustration on page 186 of an admirable embossed leather book-cover for "The Passionate Pilgrim," by Miss Mary G. Houston.

A candle-sconce in hammered steel, the work of Miss Gertrude Smith, is illustrated on page 187. It is decorated with a fine enamel panel, representing some tall pine trees and a rich blue evening sky.

Mr. Wickham Jarvis has recently completed a design for a wooden clock-case, an illustration of which appears on page 187.

It is always worth while to make a special note of the manner in which the directors of public galleries turn to account the opportunities that come to them of adding to the collections for which they are responsible. In the case of those galleries especially which buy modern pictures there is a good deal of significance in the purchases made, for necessarily the works selected are not those that have been hailed by many generations of experts as indisputable masterpieces, but instead, the best obtainable examples of contemporary painters who seem to the men of their own time to be worthy of prominent places among the great art workers of the world. Therefore the recent acquisition of Mr. Bertram Priestman's *Homewards*,

Mr. John Lavery's *White Feathers*, and *My Crown and Sceptre*, by Mr. T. C. Gotch, for the National Gallery of New South Wales, deserves to be recorded. These three artists are ranked as leaders of the modern school by everyone in this country who watches the progress of æsthetic developments, and it is interesting to see that their powers are equally recognised in other parts of the world. On

their merits as instances of sound technical accomplishment the pictures selected are certainly worthy of places in a national collection.

There has been recently growing up in this country a school of what may be called decorative genre painting, a school that includes many of the most ingenious and imaginative of the younger artists who are making with conspicuous success the art history of our times. The chief among these artists is certainly Mr. Byam Shaw, in whose work the combination of qualities



"WHITE FEATHERS"

BY JOHN LAVERY, R.S.A.

(Purchased by the New South Wales National Gallery)

that distinguishes the whole group is best balanced and most complete; but there are other painters who are well worthy to be associated with him. One of these, Mr. Arthur A. Dixon, gave in the picture *The King's Garden*, which he exhibited at the Academy, evidence of the possession of a very pleasant fancy and a very sincere technical method. He has capacities that should gain him

wide popularity, and a degree of technical power that should make possible to him really great achievement.

The new National Gallery at Hertford House is best described as an astonishingly varied and wonderful collection of pictures, furniture, bronzes, *objets d'art*, and European arms and armour. The task of displaying to good advantage these miscellaneous treasures required rare gifts of tact and patience, as well as a thorough sympathy with art in many historic manifestations. Mistakes of judgment have certainly been made, but they are few in number and not at all serious. Those pictures, for instance, which are hung too high, like Titian's

Perseus and Andromeda, can easily be lowered, and we may leave the atmosphere of London to tone down the rather obtrusively red walls of several galleries. As a whole, then, the arrangement of the Wallace collection leaves but little to be desired. The general public has now to prove that it knows how to value an inestimable bequest, and we earnestly hope that the furniture and the *objets d'art* will not be vulgarised by the persistent imitators among craftsmen and designers.

The following letter has been received from Mr. C. R. Ashbee:—"I notice, in the first article on 'Suggestions for the Improvement of Sporting

Cups and Trophies,' that you give one of the little cups on page 56 as being designed by me. The cup was designed by Mr. Ernest Codman, the figures modelled by Mr. W. Hardiman and the cup fitted by Mr. J. Bailey. As the cup in question was a gift to me from them, together with other pupils of mine, I am particularly anxious that the credit should be placed where it is due. It is often difficult in work such as is done at Essex House to determine who is and who is not the designer, and where the executant is left free to apply his own fancy the original inspiration is necessarily, and I think rightly, modified."

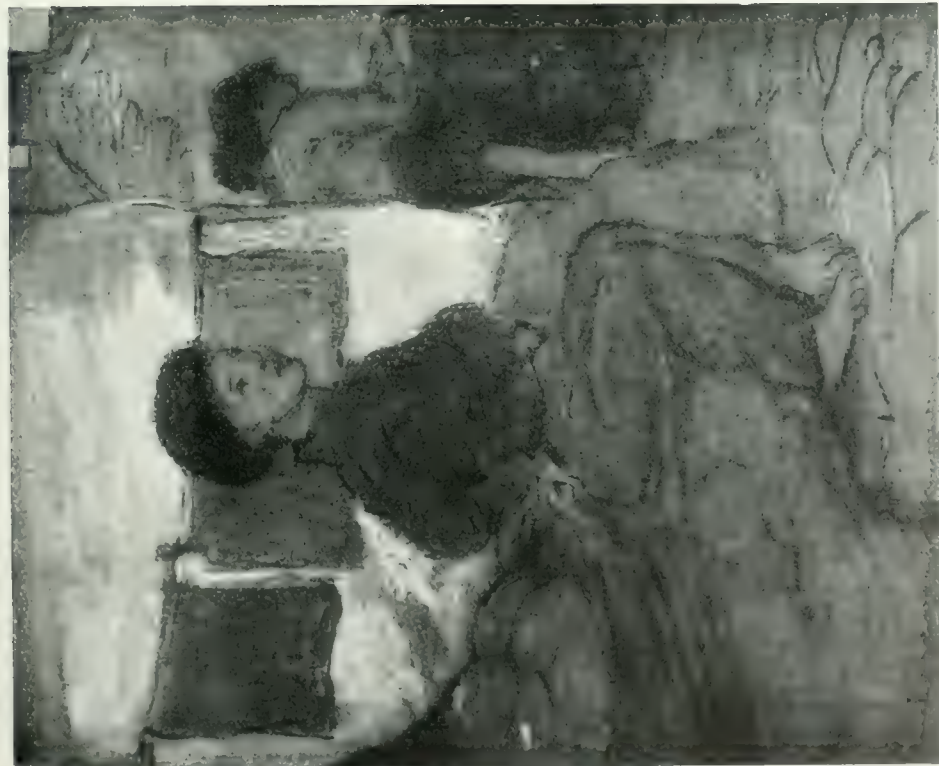
Miss Ethel Kate Burgess, whose spirited studies in water-colours are reproduced on pages 191, 192 and 195, is a student of the Lambeth School of Art. In 1897 she won a valuable scholarship offered by the London County Council, and last year, in November, she won at the Gilbert Sketching Club the first prize for figure composition. It will



"MY CROWN AND CLASP"

BY T. C. GUTCH

(The first of the New South Wales National Gallery)



"A LITTLE FATHER BOY" BY ETHEL K. BURGESS
(*A reproduction of No. 39, Imagery, Esq.*)



"ON THE QUAY" BY ETHEL K. BURGESS

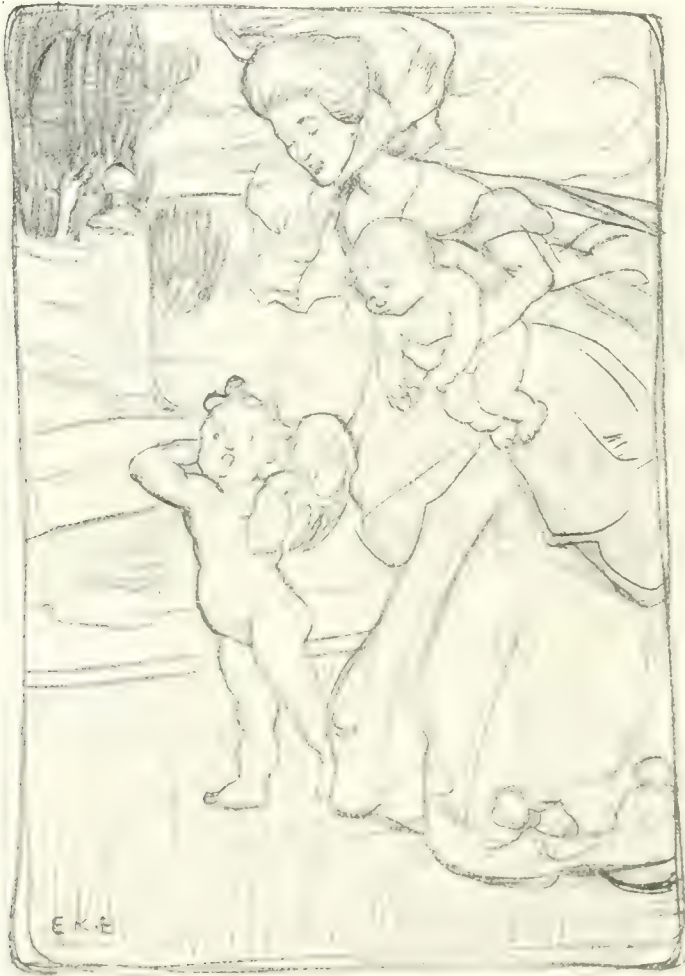
be noted that Miss Burgess has been influenced by Mr. Nico Jungmann. The charm of this true artist's fine rusticity, at once so decorative and so racy of the soil, has touched the spirit of her youthful art; but none can say, with truth, that Miss Burgess imitates. She is true to herself—to her own nature. She draws and paints without premeditation, under a guidance that is intuitive rather than technical; her manner is nervous, impulsive, and hence there is no resemblance between it and the searching carefulness, or the elaborate simplicity, that forms a bond of union between Mr. Jungmann and the earliest great masters of the Netherlandish school—the Van Eycks, Hubert and John.

As Miss Burgess is a young art-student, her studies are to be viewed as apprentice work. They have faults of drawing, some errors of composition,

and some few touches of caricature, of inopportune ugliness; but these defects will pass away, and we are glad to overlook them now for the sake of the admirable strong points, namely, the good colour, the quiet humour, the keen observation, the easy breadth of handling, and the vigour and variety of appeal.

CANADA.—The Woman's Art Association of Canada recently closed its Annual Exhibition, which was in every way successful. The painting section contained, amongst many other works, several Dutch subjects, painted by the President, Mrs. M. E. Dignam, during last summer in Holland; two figure subjects by Miss Florence Carlyle, a clever young Canadian, whose illustrations are appearing in several American publications; a group of subjects by Miss Muntz, including two Dutch women in characteristic dress, and *Master Baby*, a child in white seated on a red floor; some French water-colours by Miss Hawley; and a few contributions from the Woman's Institute, London, England. A number of unframed sketches, the summer work of the members; some designs mainly for book covers; and the clever black and white work, mainly for posters, of Mrs. Emily Elliott; and a commendable collection of miniatures on ivory and china contributed to the interest of this part of the exhibition.

The main purport of the exhibition, however, was to discover Canada's whereabouts in handicrafts particularly suitable for women, as well as to give illustrations of the achievements of different nationalities and periods. Investigation revealed quite an amount of attention to lace-making, in individual effort, very good examples of Honiton, Point, and Limerick lace being forthcoming. Many beautiful articles were also carried out in leather. The extent of the interest in wood-carving was seen in well-carved chests, frames,



PENCIL SKETCH

BY ELLIOT K. BURGESS







"LITTLE ST. BRIDE OF THE MANTLE."

(See *Liverpool Studio-Park*)

BY GERTRUDE A. WILLIAMS

REVIEWS.

Annancy Stories By PAMELA COLMAN SMITH. (New York: R. H. Russell.)

Widdicombe Fair. With pictures by PAMELA COLMAN SMITH. (New York and London: Harper and Brothers.)—Miss Pamela Colman Smith is a young lady artist and author from Jamaica who has recently settled in the United States. As an illustrator she possesses some remarkable qualities of boldness and individuality, and—if she is able to preserve these qualities—while maturing and perfecting the more technical side of her work, she will probably achieve no little eminence as a book illustrator and decorator.

Her productions are seen at their best in the coloured stencil-pictures illustrating the poem *Widdicombe Fair*. These are quite astonishing in their ingenuousness and in their force of delineation; while, as examples of coloured hand-stencil work, they are altogether unique. Although her methods are in no sense an imitation of the technique and mannerism of the Japanese, yet the result in the case of these coloured pictures—prints we cannot justly term them—is quite as decoratively satisfactory as are the best Japanese colour-prints, and consider-

ably more so than many of the European imitations of Far Eastern work. Miss Smith has a rare sense of humour, and she is also possessed of the most important qualifications that go to make the successful caricaturist. Perception and knowledge of form are at present lacking in her work, rather than power of expression. But her failings are only such as experience and time can easily remedy, and we shall look forward with confidence to the satisfactory development of her unquestionable talents.

Die Buecher der Chronika der drei Schwestern. Illustriert von H. LEFTER und J. URBAN. (Berlin: J. A. Stargardt.)—The important drawings which accompany this remarkable fairy romance, and



DESIGN FOR A CATALOGUE COVER

(See *Liverpool Studio-Park*)

BY TRUVE LUKEN

Reviews

the manner in which the entire work has been arranged and printed, are strong evidence of the enormous progress which has been made in recent years by Germany in the art of illustration and book-making. Both the black-and-white and colour work with which the pages are so adequately decorated, are of a very high order, some of the black-and-white work being especially strong and admirable. We cordially recommend this interesting and attractive book to the attention of our readers.

Yankee Girls Abroad. By J. M. FLAGG. (London: Sands & Co.). Price 16s.—A dozen smartly drawn illustrations of the "poster" class reproduced in colour. Although the type of face and figure of several of the studies recall to us the Dana Gibson model, and although there is generally a lack of distinction and personality in the method of treatment, the drawings are not devoid of merit. There is a welcome diversity in the schemes of colour employed in the series.

Artistes et Amateurs. Par GEORGES LAFENESTRE, Membre de l'Institut. (Paris: Société d'Édition Artistique, Rue Louis le Grand.) Price 6 fr.—It is a long time since we have read such a thoughtful book on art as this admirable collection of twelve essays and lectures by M. Georges Lafenestre. The choice of subject is varied and felicitous, and the author shows throughout the volume a wide and genial knowledge and discernment that it would be difficult to rate at too high a level. The essay on *Titian and the Princes of his Time*, the lecture on *Van Dyck in France*, and the criticism of *Rembrandt van Ryn*, will probably appeal first to most lovers of old art; but M. Lafenestre is at his best, we think, when he becomes patriotic, as in the historic account he gives of *L'Esprit Français dans les Beaux-Arts*. It is always pleasant to meet with a critic who recognises that the cosmopolitanism of the appeal made by true genius is not weakened but strengthened by the preservation of racial characteristics. This truth is brought home to us by all the most national forms of art, from the ancient Egyptian to the modern Japanese. M. Lafenestre draws attention to those gifts of the spirit which ought to be permanent in the art of Frenchmen; and in another essay, dealing with *The Foreign Painters at the Exhibition of 1889*, he is equally sympathetic and just towards the ascendant qualities of other nations.

Homeric Similes. Designs by EDGAR BARCLAY. (London: George Bell & Sons.) £2 net.—The similes contained in the *Iliad* are oftentimes of

considerable poetic beauty, and are always sufficiently notable to form excellent subject for the use of the painter and illustrator. Thus, according to the author, in Book II., line 110, the Greeks hasten from their ships and huts to the General Assembly, when it is proposed they should return to their native land, and are likened to bees swarming from a hollow rock and migrating to a flowery vale. Again, in line 175, the speech of Agamemnon being ended, there is a sudden movement in the assembled hosts, which are of divided mind whether to remain and reap the fruit of their toil or to set sail. They are described as waves of the sea driven by the wind, and as waving corn bent by the wind. Twenty-six of such similes are illustrated by photogravure reproductions of Mr. Barclay's drawings, all of which are attractive, and some of especial beauty. The Introduction, Catalogue of Similes, Greek text and translations are in every respect adequate, and we cordially endorse the hope of the author, expressed in his Preface, that "the Book may be considered appropriate as a prize for boys in the upper forms of classical schools."

Hampstead Etchings. By W. MONK, R.E. (London: 86 Fellowes Road, N.W.) Price £5 5s.—The seven etchings contained in a portfolio and entitled as above consist of views of *The Firs—Spaniards, Jack Straw's Castle, Cottages at North End, London—from Hampstead, The Leg-of-Mutton Pond, The Spaniards' Inn*, and *The Ride—Hampstead Heath*. This charming collection of plates, limited to one hundred complete copies, deserves to become popular among the many lovers of old Hampstead, not only on account of the subjects selected, but also for the reason of the technical and artistic value of the impressions. It is somewhat to be regretted that the artist should have selected the especially excellent plate of *The Firs—Spaniards*, for use as a sort of title-page, and by the addition of lettering detracted from its suitability for framing purposes. With this exception, however, we have no comments to make that are not favourable. It would make a most welcome gift-book.

We have received from Casper's Kunst-Verlag, Berlin, a portfolio of sketches by G. KLIMT which, whether regarded as examples of artistic work or of clever reproduction, are alike remarkable and satisfactory. The beautiful female heads so gracefully delineated by the artist would form, when suitably framed, most attractive prints for wall decoration.

Awards in "The Studio" Prize Competitions

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR
THE DECORATION OF A DINNER PLATE.

(A L.)

IN view of the fact that it is extremely difficult in these days to find a well-designed dinner plate, we think, on the whole, that our competitors may be congratulated on their work in this competition. The design by *Blanche*, to which the first prize has been awarded, is well adapted to the ordinary-shaped dinner plate, and when carried out in the colours of the original drawing, would undoubtedly be successful. An octagonal plate would probably not commend itself to some households, but the design by *Assiette*, which obtains the second prize, is carefully thought out, and is both effective and suggestive of other combinations on similar lines. Each of the other designs illustrated has certain points of merit, which should commend them to the attention of manufacturers.

Some other good designs have been received, but in several cases the shapes represented would be ill adapted for use as dinner plates. This is a detail to which attention should be carefully given.

THE FIRST PRIZE (*Two Guineas*) is awarded to *Blanche* (S. C. Kramers, Vieuwe Schoolstraat 7, Den Haag, Holland).

THE SECOND PRIZE (*One Guinea*) to *Assiette* (Edward H. Rouse, 33 Chesholm Road, Stoke Newington, N.).

Honourable mention is given to the following:—*Catalonia* (A. B. Waller), *Dux* (Nellie Harvey), *Erin* (A. E. Lisle Swinny), *Horty* (Frederick C. Davies), *Iris* (Lucy Dixon), *Jumbo* (Alice F. Beavis), *Mazeppa* (Marguerite de Roussado), *Owl* (Maud C. Fisher), *Prairie Flower* (Rosalie F. Pennell), *Palissy* (Wilfrid Wetherell), *Pussy* (Minnie F. Bulgin), *Tother Guv'nor* (Edward Pay), *Tramp* (David Veazey), and *Turtium* (Emma L. Cowlman).

DESIGN FOR A VIGNETTE OR TAILPIECE.

(B L.)

Some good designs have been sent in for this competition which are more suitable as head-pieces than tail-pieces. Book ornaments of this kind should not be overloaded with "subject." Some of the designs sent in are quite important land-

scapes, or are too anecdotal in character. Pleasant or suggestive decoration is required rather than illustration. This will serve as an explanation to some competitors why their very charming studies have not been selected for reproduction.

THE FIRST PRIZE (*One Guinea*) is awarded to *Pan* (Fred H. Ball, 8 King John's Chambers, Nottingham).

THE SECOND PRIZE (*Half-a-Guinea*) to *Malvolio* (Olive Allen, The North Hall, Launceston).

Honourable mention is given to the following:—*Black Spear* (Marjory P. Rhodes, Whiston Grange, Rotherham, Yorks), *Artifex* (H. P. Shapland, Albyns, Barnstaple), *Crescent* (Charles E. Wanless, 31 Westborough, Scarborough), *Gus* (Gertrude Straker, "Glenburn," Worcester Road, Sutton, Surrey), *Horty* (F. C. Davies), *Gumbobble* (R. P. Gossop, 4 Garden Studios, Manresa Road, Chelsea, S.W.), *Indie* (Roy Gill, 16 Butt Road, Colchester), *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter), *Ivy* (Ivy Millicent James, Fortfield, Weston-super-Mare), *Hazel Nut* (Ada Hazell, Castle Street, Farnham), *Jawkor* (Janet Simpson), 199 Camberwell Grove, Denmark Hill, S.E.), *Lily*, (Miss E. V. Tyler, St. Magloire, Bordeaux Harbour, Guernsey, Channel Islands), *Leeksey* (Ernest A. Taylor, 9 Esplanade, Greenock, N.B.), *Meliagaunce* (Christine Angus, 81 Dale Street, Liverpool), *Nax* (Tom Day, Compton Villa, Paragon Road, Western-super-Mare), *Pentraith* (M. E. Lloyd, 48 Devonshire Road, Liverpool), *Auriel* (C. G. Glennie), *Assiette* (Edward H. Rouse), *Brush* (Percy Lancaster), *Comyn* (Robert Hamilton), *Dux* (G. C. Duxbury), *Gamma* (Marguerite Mallet), *Lino* (Clifford J. Beese), *Nancy* (Hannah Sandeman), and *Persian Pussy* (Catherine Ward).

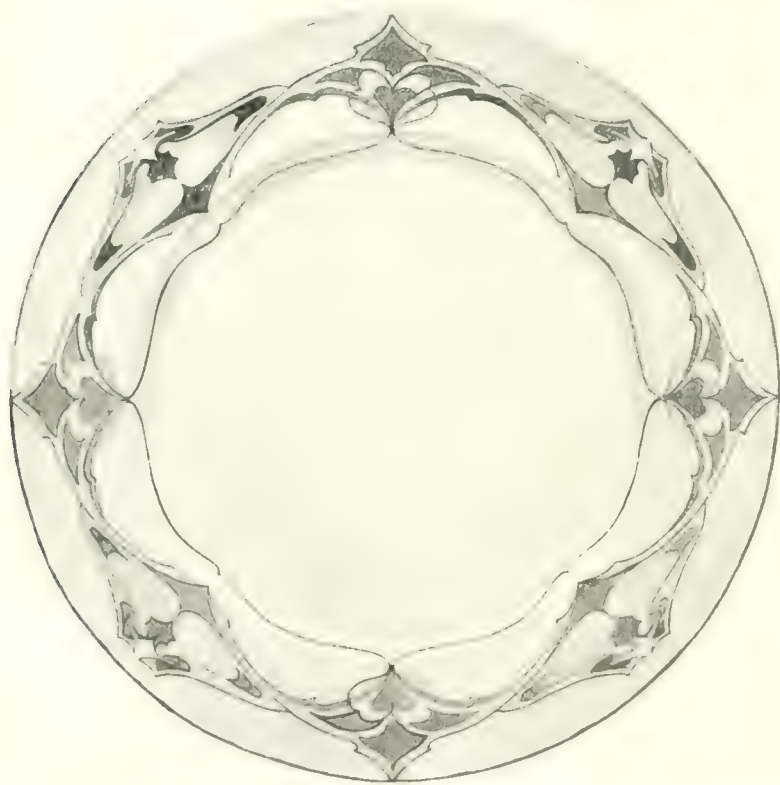
SUMMER LANDSCAPE.

(D XXXIV.)

THE FIRST PRIZE (*One Guinea*) is awarded to *Sweet Pea* (Miss Rochussen, Krenzmaad, Wilderswyl, Interlaken, Switzerland).

THE SECOND PRIZE (*Half-a-Guinea*) to *Valois* (Joseph C. Smith, Champéry Valois, Switzerland).

Honourable mention is given to the following:—*Aquarius* (Agnes B. Warburg), *Icare* (M. Leon Degoix), *Laren* (Margot van Maarseveen-Knipscheer, Amsterdam), *Normandy* (A. Charrel), *Poffy* (T. K. Evans), *Troutdale* (A. H. Robinson), and *Yaffti* (Miss C. H. Gunner).



FIRST PRIZE (COMP. A L)

"BLANCHE"



SECOND PRIZE (COMP. A L)

"ASSIETTE"



HON. MENTION (COMP. A 1)

"MAYTEPA"



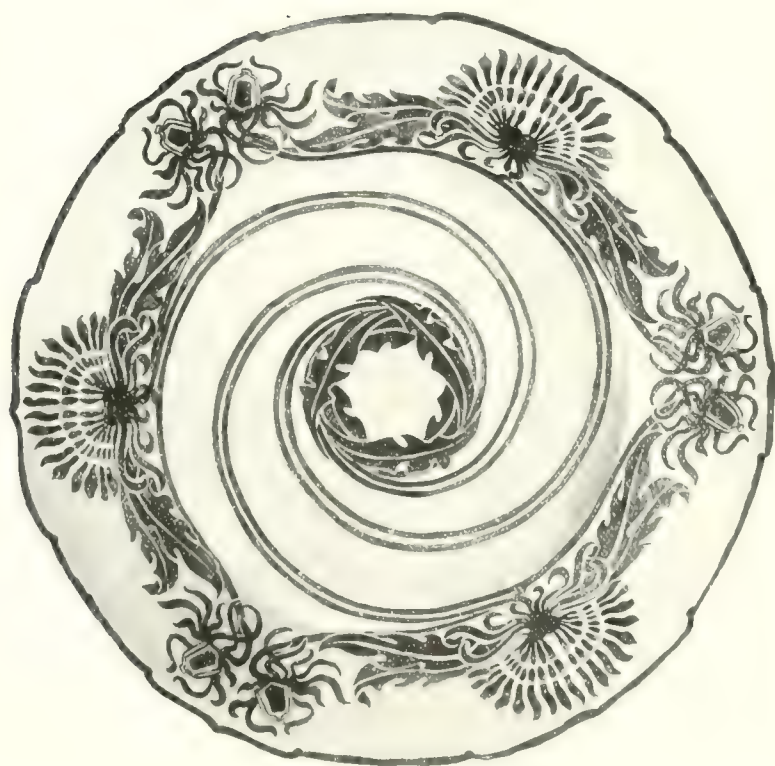
HON. MENTION (COMP. A 1)

"JIRIN"



"T'OTTER GUV'NOR."

HON. MENTION (COMP. A 1)



"LA TOSCA"

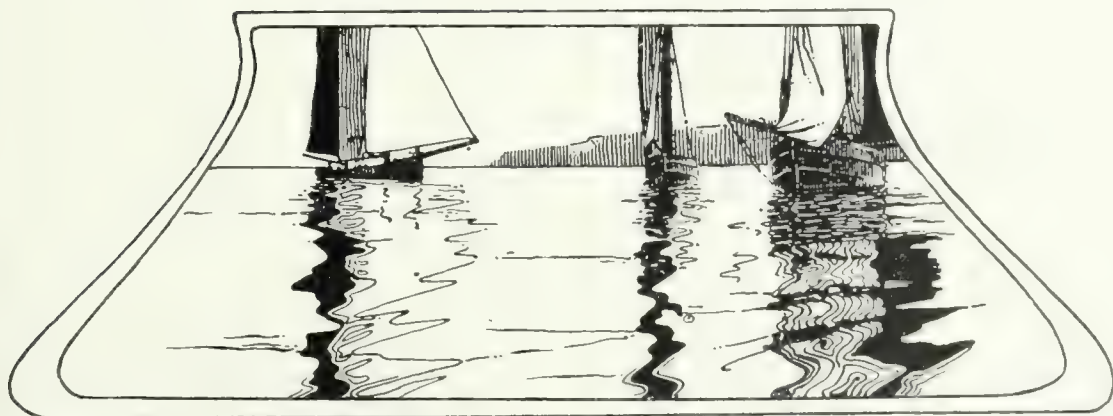
HON. MENTION (COMP. A 1)

Awards in "The Studio" Prize Competition B. I.



FIRST PRIZE

"PAN"



HON. MENTION

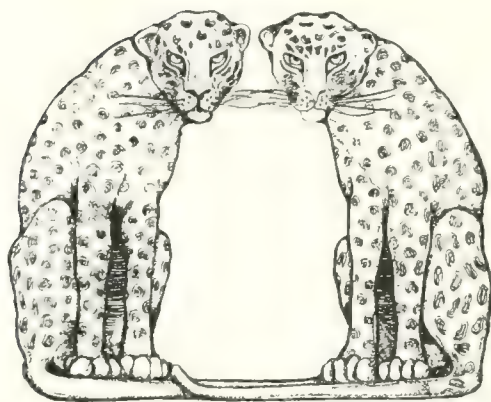
"CRESCENT"



HON. MENTION

"MILK MAIDS"

Awards in "The Studio" Prize Competition B L



SECOND PRIZE

"MALVOLIO"



HON. MENTION

"ISCA"



HON. MENTION

"GUMBORLE"



HON. MENTION

"JAWKOR"



HON. MENTION

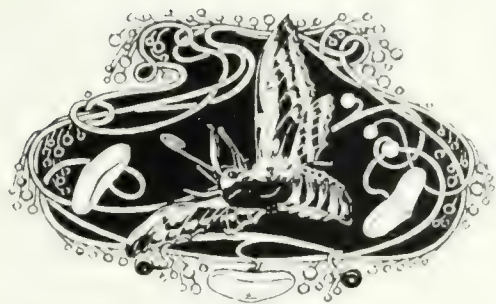
"HOKTY"



HON. MENTION

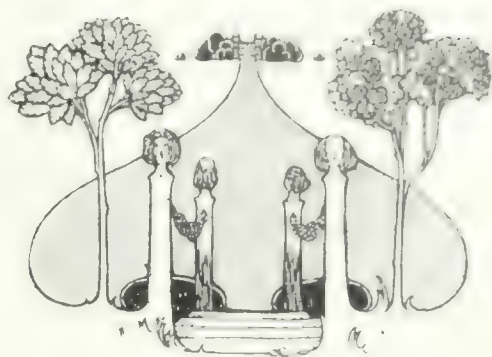
"IVY"

Awards in "The Studio" Prize Competition B 1.



HON. MENTION

"GUS"



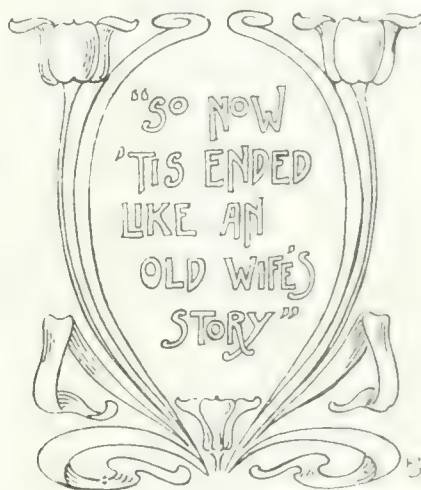
HON. MENTION

"GUMBOBBLE"



HON. MENTION

"LEEKSEY"



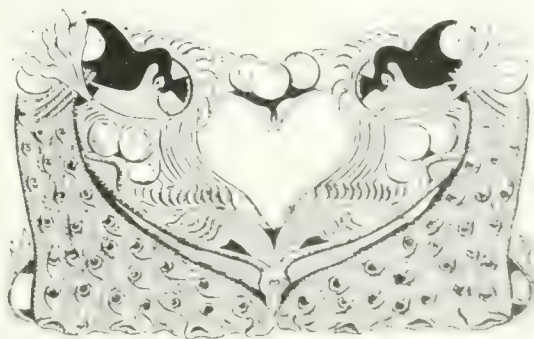
HON. MENTION

"ARTIFEX"



HON. MENTION

"HAZEL NUT"



HON. MENTION

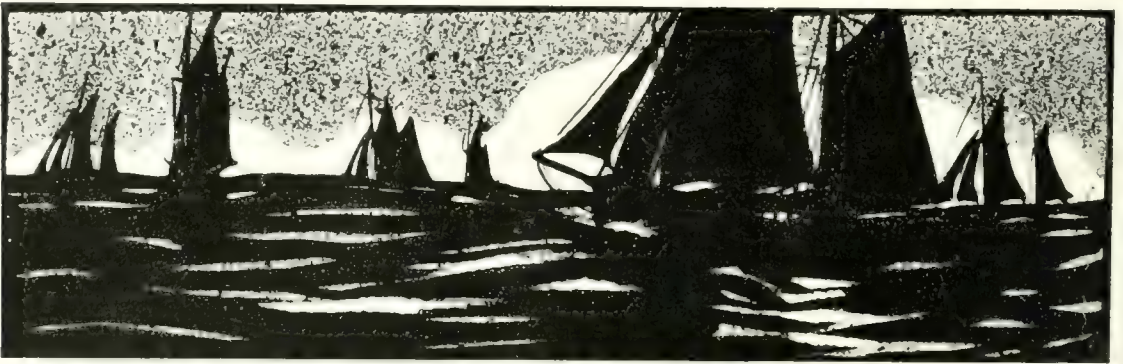
"LILY"

Awards in "The Studio" Prize Competition B L



HON. MENTION

"INDIE"



HON. MENTION

"NOX"



HON. MENTION

"MELLAGARD"



FIRST PRIZE (COMP. D XXXIV)
"SWEET PEA"

The Lay Figure

THE LAY FIGURE. ON MEDALS AND THEIR USES.

"THEY do these things better in France," remarked the Art Critic sadly. "In France alone a just value is placed on the importance of the glyptic art. Yet medals have a mission so clearly defined that its utility ought to be recognised by all nations."

"Why employ the word 'mission,'" the Philosopher asked sharply, with a covert sneer. "It implies that medals are sentient and articulate, that they think beyond the moment and beyond themselves, have charitable hearts and minds, and act with premeditation for the good of mankind. You critics often make use of terms that endow works of art with a self-conscious anxiety about the public weal. Beautiful medals have, no doubt, an artistic *influence*: it is your business to say so, and not to prattle about missions."

"A Daniel come to judgment! yea, a Daniel!" laughed the Journalist.

"But I deserved his censure," said the Critic. "Let us, then, consider the artistic influence of medals. In France, unquestionably, this influence is far more potent, far more spread among the people, than in any other country. It is felt there by persons of every age, station and condition; for French medallists, thanks to the wise assistance they receive from the Ministry of Fine Arts and the Directors of the Mint, are able to put into circulation such beautiful things as commemorate the joys and sorrows of home, and the changing fortunes of the nation's history."

"Quite true," said the Man with a Clay Pipe. "At the Salon this year there are portrait medals, marriage medals, and medals devoted to charity, to religion, to art (like Yencesse's *Van Dyck*), to literature (like the same artist's fine *Bossuet*), to history (like Mouchon's *Jeanne d'Arc*), and to shooting, agriculture, and what not besides."

"Remember, too," said the Critic, that there are medals for school prizes, and medals to remind children of their First Communion. I suppose you have seen Coudray's *Orpheus*, an exquisite medal for music, as exquisite in conception as it is lovely in execution. You can buy his work, as well as many others, at the Mint in Paris. You go there, you are received with the greatest courtesy, and for trivial sums of money, ranging from 2 francs 50 to 10 francs, you buy what pleases you best, and return home with the medals carefully packed in neat little cases. Would that we could do as much here!"

The Lay Figure nodded approval. "That is a good thought," he said. "What a blessing it would be if musical societies and schoolmasters could buy such prizes at the Bank of England!"

"Don't forget the sporting clubs," cried the Journalist. "If fine medals could be bought for a few shillings, they would be very popular as sporting prizes. The awards now given are often ridiculously inappropriate. I know a lad of thirteen who received last week a brandy flask for being third in a mile handicap. The fourth prize, given by the schoolmaster's maiden aunt, was a tea-cosy, or something equally useful to a boy."

"The absurdity of such prizes," said the Critic, "caused a friend of mine to ask a well-known sculptor if he had time to make a medal for some athletic sports. The sculptor was quite willing to undertake the work, but his terms were prohibitive. He asked £100!"

"Oh! it is out of the question to have special medals made for every occasion," said the Philosopher, "and there would be no sense in requiring it to be done."

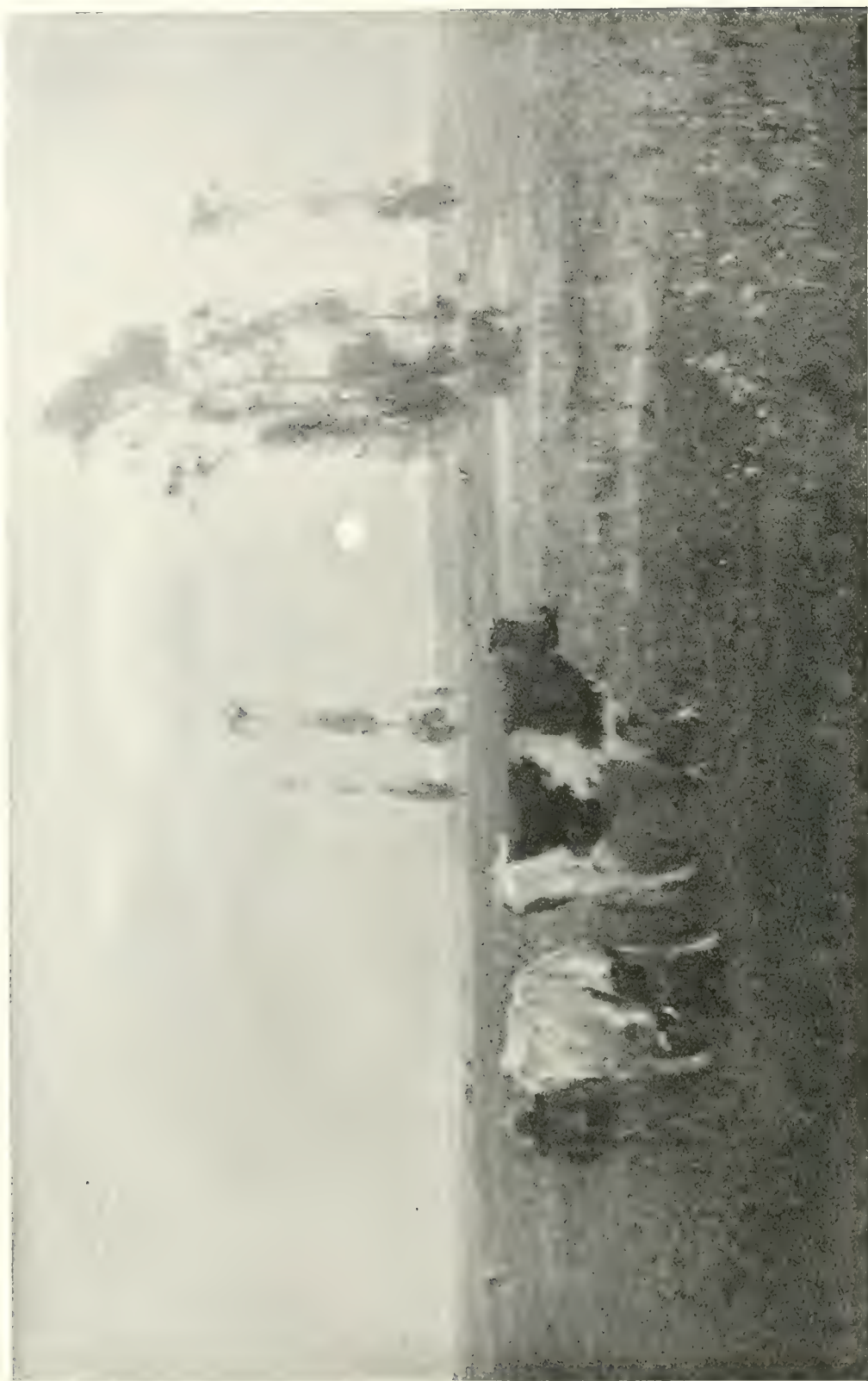
"What a chance lies open to some enterprising firm of medallists!" said the Man with a Clay Pipe,— "some firm wishing to associate itself with the Art Movement. Half-a-dozen good medals designed by some of our best sculptors—real little works of art—would be eagerly sought after by the givers of prizes and by collectors. There's not only money in it, but plenty of *kudos*. If I were not too lazy—and it were not so hot," he perspiringly added, "I would start the business myself."

"To day, moreover," said the Critic, "the art schools are becoming ever the more wideawake to the fact that they cannot educate too many efficient craftsmen. They have given but little attention to the glyptic art, but I see no reason why attractive medals for many purposes should not be made in all Government art schools, and then sold by some agency appointed by the State. Why should not this be done in all countries? It would benefit the public at large, and it would be of the utmost service to students of ability, who, on leaving their academies, would be known by name and respected."

"Whatever may be said about your suggestion," remarked the Lay Figure, "something ought to be done to popularise medals, especially in England, America, and Germany. In France it is already

well accomplished.

THE LAY FIGURE.



"THE HERALD OF NIGHT"
BY ARNESBY BROWN

The Work of Arnesby Brown

THE WORK OF ARNESBY BROWN.

IT is interesting to see how great a hold the spirit of romanticism is gaining upon a considerable section of the British School. Among the younger painters, especially, the inclination to substitute for pure realism a certain naturalistic sentiment is extremely evident. This sentiment is expressed partly in their manner of choosing the particular types of subjects with which they occupy themselves, and partly in their significant preference for a decorative freedom of method over that pedantic exactness by which the executive devices of the imitative artist are usually distinguished. The naturalism that these younger men affect is of an essentially abstract kind. It is based upon and controlled by the closest study of Nature; but it is concerned rather with the larger subtleties of the open air, with the gradations of tone masses, with the harmonising of ærial colour, and with the working out of problems of illumination, than with the obvious facts and commonplaces of modern life that

call for nothing more than reasonable accuracy of vision and a decent command over the tricks of the painter's trade.

Really, there is in process of development a phase of art practice that is not entirely referable to earlier authorities. A century or so ago the romanticist was an artificial designer who lived in a world of his own creating, and set himself up as being practically independent of Nature. He had certain rules laid down that he considered himself bound to observe, and so long as his productions satisfied these conventions it was quite immaterial whether or not he showed that he had a capacity for noting and recording natural effects. All this was changed when it became the fashion to be strictly and formally realistic, and to admit no principle that did not involve the closest possible regard for mere actuality. The realists, with their creed that everything must be painted exactly as it appeared, without selection and without modification or rearrangement, professed to look down upon the pretty artifices of the romanticist, and denied him the right to be taken seriously. They posed as the men who were upholding the



"HOMEWARD"

BY ARNESBY BROWN.

(In possession of the Corporation of Preston)

The Work of Arnesby Brown

credit and reputation of pictorial art, they were the only sincere students of Nature; while he, with his ideas of composition and adaptation and his horror of everything that was ugly or commonplace, was a heretic and an unbeliever, whose work deserved ridicule on account of its affectations, and blame because of its unorthodoxy.

Now we are witnessing a movement that marks a safe compromise between these representatives of two extremes of æsthetic opinion. The romantic spirit has not died out in art, and realism has not imposed its hard and uncompromising formality upon the practice of the better men. Instead, the two creeds have inter-married, and their offspring shows itself possessed of the finer qualities of both parents. The combination is in some respects peculiar, for it gives results that have not been arrived at before, and promises to lead to artistic achievements that will be quite unlike those upon which modern traditions have been based. The men of to-day have learned to make their art an intellectual exercise, and to use their powers of discrimination to help them in the selection of

material that is properly adaptable. They do not refuse to study the world about them or to occupy themselves with motives that are at first sight commonplace enough; but they do decline to make the exact realisation of these motives the beginning and end of their practice.

It is by virtue of its possession of true poetic qualities that the work of Mr. Arnesby Brown takes its place among the best illustrations of the new romantic movement. He is one of the artists who can be most safely instanced as an exponent of the present-day creed with regard to the adaptation of natural details to the exigencies of pictorial design; and he is typically a leader of the movement that is enlarging the scope of our native school and adding appreciably to its æsthetic authority. His romanticism is essentially sound and well balanced, without extravagance or excess of fancy, and yet distinguished by a full measure of imaginative charm. It has just the right touch of pastoral simplicity that is necessary to keep it in harmony with that note of country life which so many artists are at this moment wisely striving to



"THE DRINKING POOL."

(In possession of the City of Manchester Permanent Collection)

BY ARNESBY BROWN

The Work of Arnesby Brown



"THE HAYFIELD"

BY ARNESBY BROWN

make clearly heard in their pictorial production, but this simplicity is gained by no sacrifice of important technical qualities. Mr. Brown has taught himself well what to leave out, and what to refine and modify, without losing the essentials of his subject. By his mode of treatment he makes the rural motives that he selects fully worthy of supporting a romantic intention, and carries them through to successful accomplishment without departing from the æsthetic principles that he regards as best fitted to guide his practice.

Possibly he owes part of his poetic instinct to heredity. Poetry is certainly in his family, for among his relatives he includes the veteran writer Philip James Bailey, whose "*Festus*" has taken an honourable place among English classics. He had, too, the advantage in his boyhood of being encouraged in his artistic aspirations, so that, instead of having to fight his way painfully against misunderstanding and opposition, he was able to develop his personality in a congenial atmosphere, and to find his right direction at a time when most young artists are only just beginning to feel a vague consciousness of the powers to which they wish to

give expression. Decidedly he has matured earlier than most of the men who are professionally his contemporaries, for he is now, at the age of only thirty-four years, a man with an established reputation, and is recognised as a painter who has passed well beyond the stage of probation.

In his training, at all events, there was nothing abnormal to account for his development in an unusual way, and there were no special influences that might be held to have shaped his opinions unexpectedly. His first education in the practice of art was obtained at the School of Art at Nottingham, his native place; and though for a short time, after this introduction to the painter's profession, he diverged into office work, he soon decided that the way there pointed out to him was the one that he intended to follow. At nineteen he became for eighteen months a pupil of Andrew MacCallum, the landscape painter, studying with him in the country; and then, in 1889, he began a three-years' stay at Bushey as a student of the Herkomer School. There he was able to gain that close knowledge of the human figure which gives now to his productions their certainty of drawing and their

The Work of Arnesby Brown



"LABOURERS"

BY ARNESBY BROWN

soundness of construction ; and by constant practice under thoughtful supervision he acquired the complete grasp of technical details that was necessary for the free statement of the ideas that he wished to express.

His first appearance as an exhibitor was made at the Academy only a year after he entered the Bushey school. He exhibited a picture called *A Cornish Pasture*, which was the result of his first visit to St. Ives, in which place he has spent every winter since. In 1891, 1892, and 1893, his chief canvases at the Academy were *Above the Bay*, *Low-land*, and *The End of the Shower*, all pastoral subjects ; but in 1894 he sent a sea picture, *A Northerly Breeze*. Another pastoral, *The Drinking Pool*, appeared in 1895, and was purchased by the Manchester Corporation. To public galleries went also his *Homeward*, bought in 1896 by the Borough of Preston, and the *Herald of Night*, bought in 1897 by the City of Worcester. In 1898 he exhibited *Leaves*, in 1899, *The Marsh Farm*, and this year he was represented by *After Heat of Day*, which has been acquired by the City of Auckland Gallery, New Zealand. In addition to these Academy works there have been many important paintings shown at the New Gallery, the Institute, and other shows. The New Gallery had his *Fading Day* in 1895, *The Hayfield* in 1899,

and this year the *End of the Harvest* ; and to the Institute went *A Son of the Soil*. His record, indeed, for the last ten years is an excellent one, and does the fullest credit both to his industry and to his imaginative capacity.

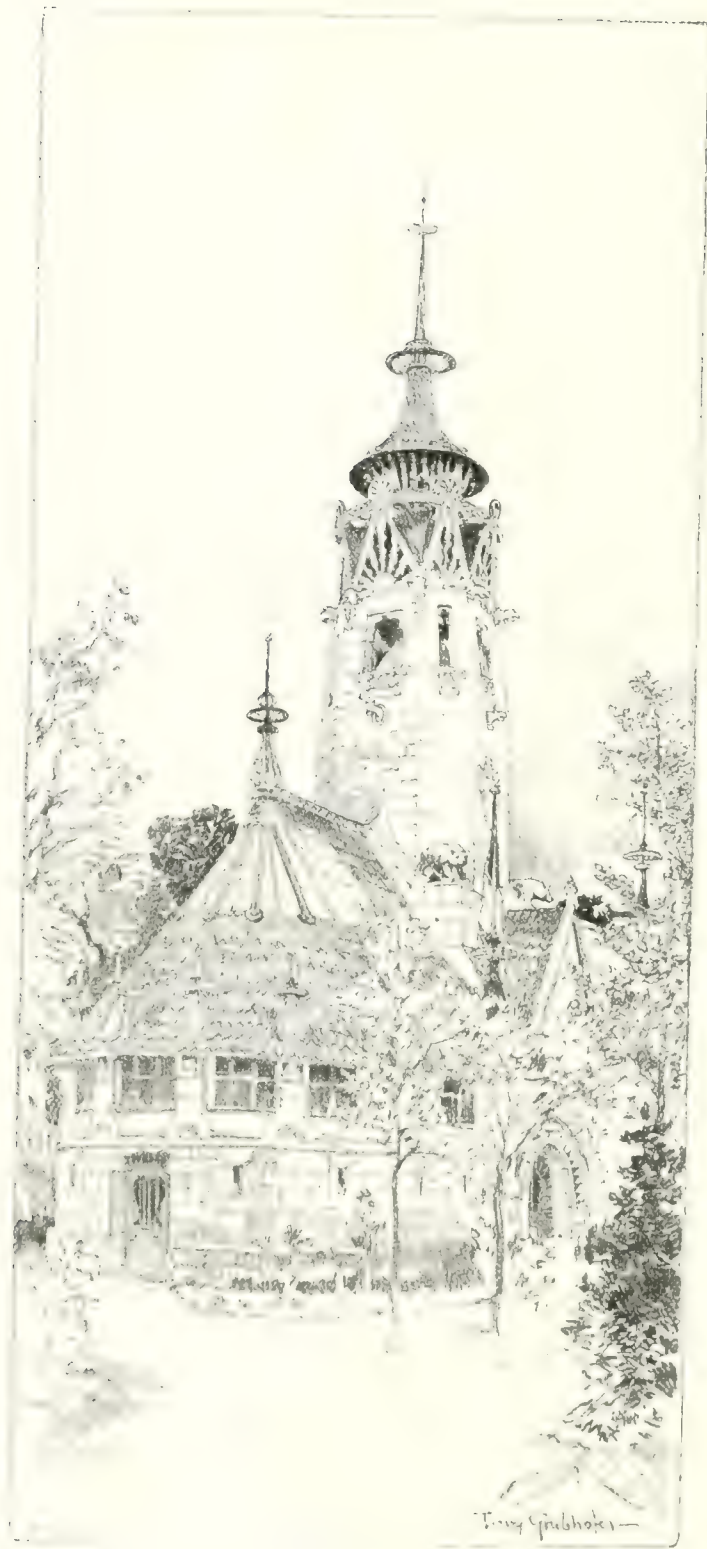
To most people he is probably best known as a painter of landscape and cattle ; but although quite a large proportion of his pictures could be classified under this heading, he is by no means an artist of only one direction. He has produced several memorable paintings of the sea, and several pastorals in which human interest is prominent, and he has scored many successes with portraits, some of which he has exhibited. But whatever the subject he chooses for treatment, his manner of handling it remains always evidently marked by that desire to arrive at something beyond the merely crude assertion of his capacity for seeing. Year by year the mental quality has become more important in his pictures, and steadily the simple imitation of details that any observer with good eyesight and a fairly retentive memory can record has given way to more intellectual and imaginative analysis of the deeper truths of Nature. As his powers ripen his pictures become more impressive ; and, remarkable as his success has been so far, we may fairly expect him to far surpass in coming years the best of his present record.

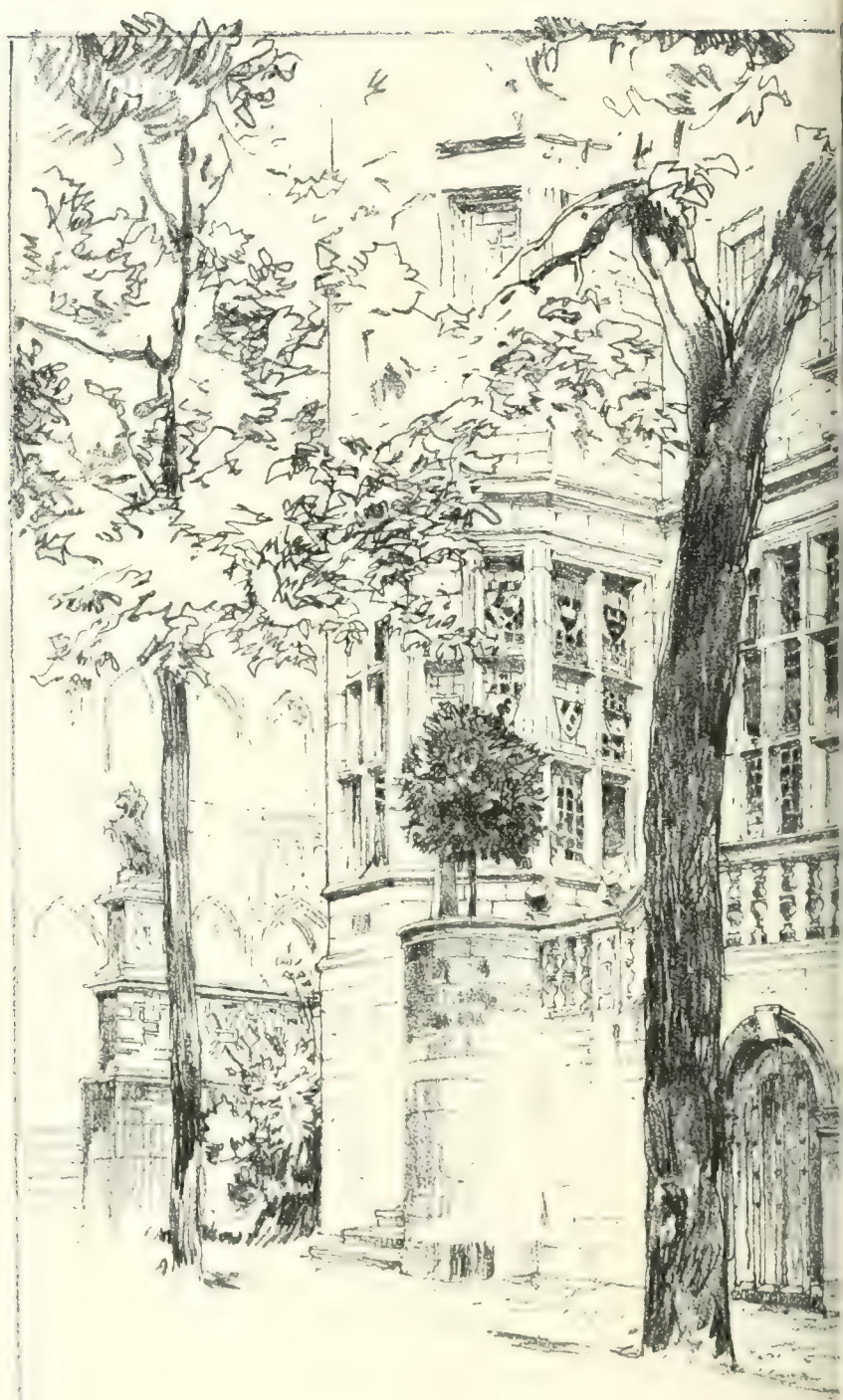
SOME SKETCHES OF THE
PARIS EXHIBITION, 1900. BY
TONY GRUBHOFFER.

*Drawn expressly for
THE STUDIO.*

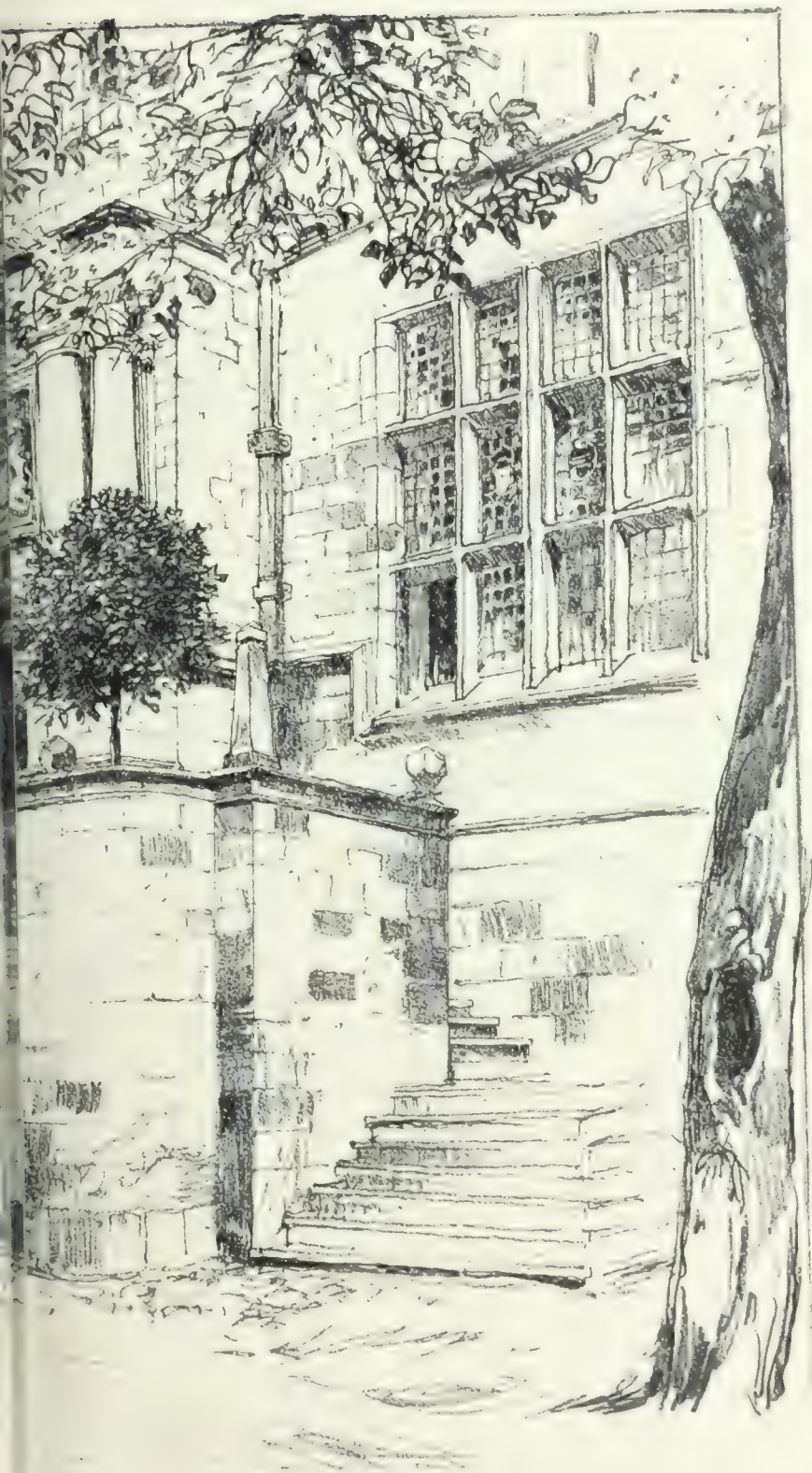


THE CHATEAU TYROLIEN

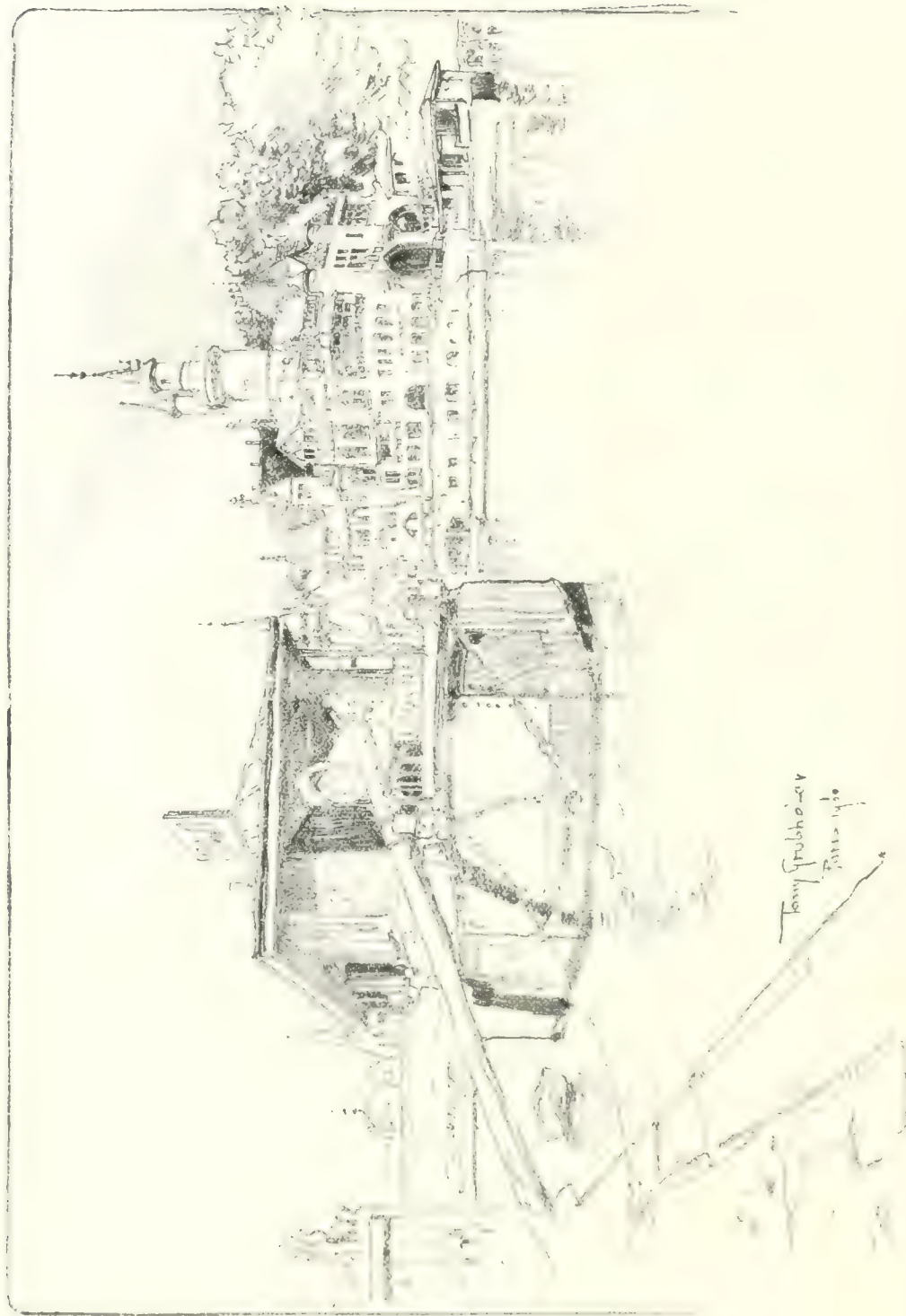


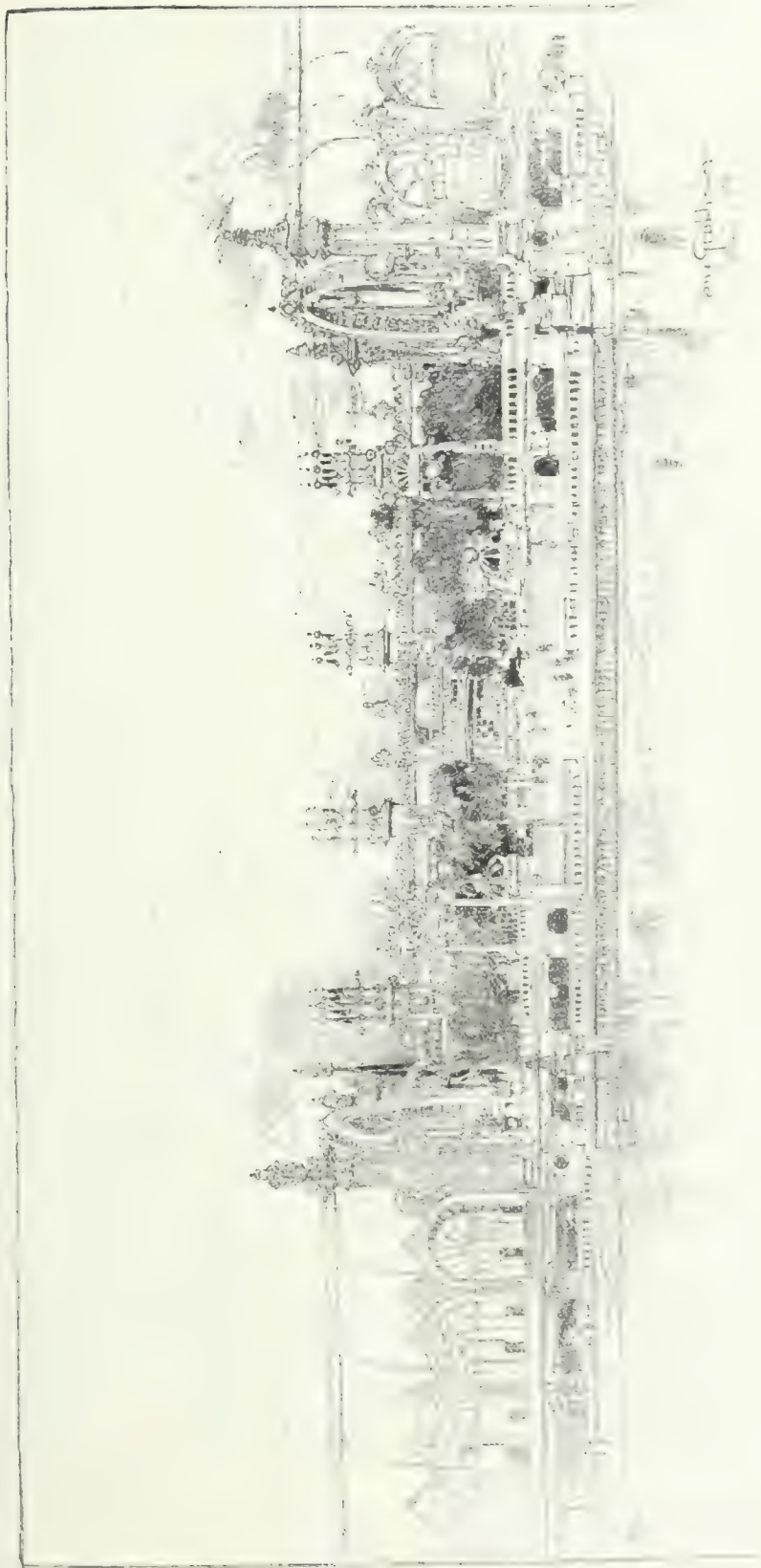


Tony Grubhofer Paris 1900











1914

The Artisan Pavilion
By Tony Gaudin

A Palace of Dress

ROUND THE EXHIBITION. II. —A PALACE OF DRESS. BY FREDERIC LEES.

WRITTEN sometimes in the exquisite poetry of a golden age of dress, sometimes in the plain, honest prose of a more matter-of-fact period, the book of Fashion is one of the most intensely human we can read. It is a book in which has been written, mostly in a feminine hand, many strange and wonderful things, and the whole forms the most entertaining narrative extant of the characteristics of all peoples and all ages. Now long since closed, the word *finis* written on the last page, it forms a complete story, to which probably little or nothing new will be added in the future. The female form has been clothed in every conceivable manner; all that can be done nowadays, authorities on dress tell us, is to ring the changes on fashions of former ages. In short, we must go back to the past—as we do in so many things nowadays—for inspiration. And yet, turning over the wonderful pages, we are not as a rule wisely inspired.

Whoever are chiefly responsible for the inelegancies of modern dress—and it must be understood that I here refer to woman's not to man's dress, in which the question of utility rules the day—the fault does not rest with them alone. Lack of taste in the public must also be taken into account. And in an age when the majority pay so little attention to æsthetics, is it surprising that the power of distinguishing what is really beautiful is not a common gift? No attempt has ever been made in this country, as far as I am aware, to educate the public in matters of dress; and even in France, where the standard of public taste is much higher than in England, the experiment is only just being made. What the result of this experiment is to be it will be of the greatest interest to note. M. Félix's admirable Palais du Costume at the Paris Exhibition must be looked upon as much more serious than an ordinary

attraction for money-making purposes, and the fact that the French Government has considered the advisability of purchasing it, with the intention of forming a permanent museum, is striking testimony alike to the manner in which it has been formed and to its possibilities as an educational institution. Class 85 of the Palais des Fils, Tissus, et Vêtements will be found to contain an exhibit of women's costumes, including a large number of historical examples of the Empire period, of the greatest value and interest to students of dress. But no systematic attempt has been made to give an historical survey of dress, not even of those comparatively recent years which have handed down to us genuine old examples. Only by a more extensive programme, embracing the copying of dresses from pictures and other sources,



"QUEEN CLEOPATRA"

FROM THE GALLERY
BY T. THOMAS

A Palace of Dress

would it have been possible to cover the ground in a manner at all adequate to the subject. But as this was somewhat outside the scope of the Exhibition, M. Félix, whose position as the leading *costumier* of Paris and as an authority on dress enabled him to command a large working capital, decided to undertake this stupendous task of forming an exhibition of dress from the earliest to the latest times. Each period, he determined, ought to be typified by a group or groups of wax figures (*à la* Madame Tussaud's, but oh! how superior from an artistic point of view—let me say it without disparagement—to that marvel of our childhood), representing woman in her true *milieu*, reproducing with scrupulous fidelity not only her dress and accessories, but the architecture and the furniture

of her time. The composition of the subjects and the designing of the costumes he entrusted to the well-known artist, M. T. Thomas; while M. Charles Risler, the architect, was given the work of reconstituting the architecture. No easy task had they before them, and the five years between the time they commenced and the date for opening the Exhibition were none too long. M. Félix, M. Thomas, and M. Marcel Hallé, an *érudit* and an artist in one, visited innumerable museums, deciphered innumerable manuscripts, copied innumerable illuminations. In many cases the greatest difficulty was encountered in obtaining reliable information about particular forms of dress: ordinary sources failed them, and recourse had to be had to savants, archæologists, searchers in the most out-of-the-way corners.

With what success the efforts of M. Félix and his collaborators have been crowned can be judged by a visit—and let it be a lengthy one—to the Palais du Costume. The art with which these thirty odd tableaux have been composed will be apparent at a glance, even to one with no special knowledge of the laws of composition. No ordinary wax-work show this, but one in which the figures, perfectly natural in pose and in expression, come as near to the living human form as is possible with dead material. How admirable the lighting, too, and how varied! To the artist these are true pictures.

The earliest examples of dress thus shown by means of figures draped in such a manner as to tell some story or other are Roman. M. Albert Gayet, in making explorations at Antinoopolis, in Egypt, in 1896 and 1897, discovered examples of costumes worn by Patrician ladies of the Roman colony of that place. These, now belonging to the Lyons Chamber of Commerce, were in a sufficiently good state of preservation to allow of exact copies being made without any very great difficulty for use in the first scene. "At Antinoopolis" represents a visit of Patrician ladies to the dwelling of a snake-charmer. The man is in a crouching position, holding his rod poised above the raised head of the reptile, the movements of which are

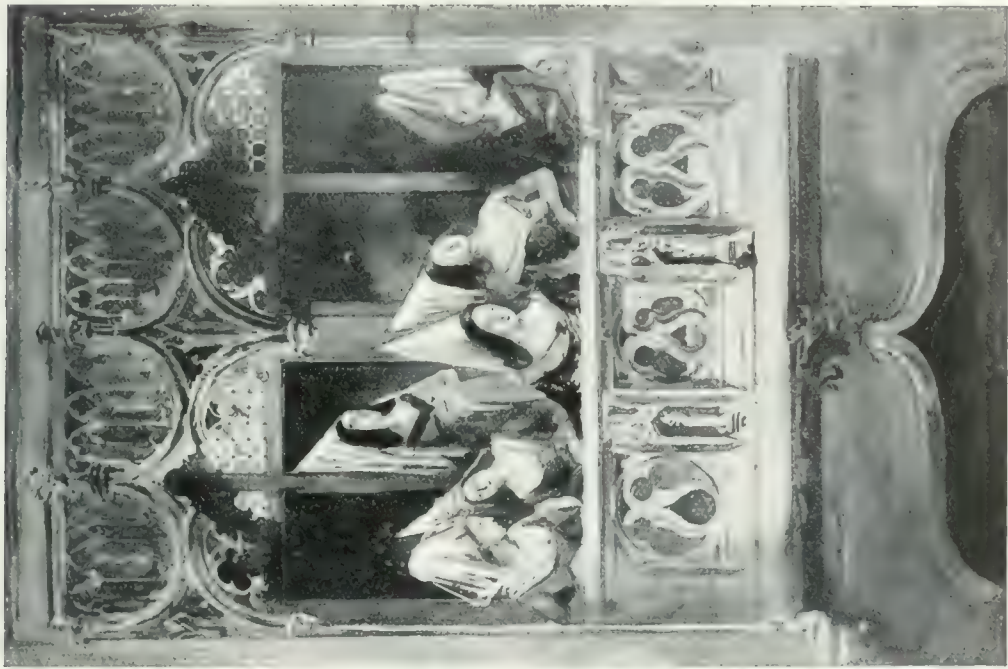


"THE ROMAN ATTIUM"

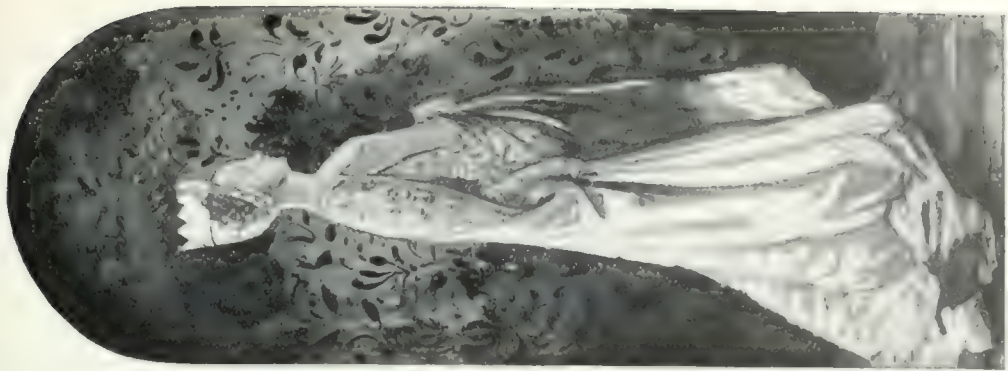
FROM THE ORIGINAL DRAWING
BY THIÉRIOT THOMAS



"SCENE OF LAVARIA"
FROM THE ORIGINAL DRAWING
BY J. T. THOMAS



"THE HENNINS"
FROM THE ORIGINAL DRAWING
BY J. T. THOMAS



"MARELLA"
FROM THE ORIGINAL DRAWING
BY J. T. THOMAS

A Palace of Dress

followed with amusement and eager interest by the onlookers. The rude furniture and the utensils upon the rough walls—so strikingly in contrast to the elegance of the visitors—are the same nowadays as they were far back in history, so this portion of the tableau was prepared with less difficulty than the dresses. More purely Roman is the second picture, representing the Roman atrium at the time of Trajan; but I much prefer the Egyptian interior, on account as much as anything of its rich colouring. There is little to choose, however, between any of the tableaux representing the early history of dress, all being worthy of mention, nay, more than that, lengthy analysis if space only



"THE VISION OF JOAN OF ARC"

FROM THE ORIGINAL DRAWING
BY T. THOMAS

permitted it. How dramatic, for instance, is that representation of Gallic women of the first century peering from the mouth of their cave at the approaching enemy—it is easy to imagine that one can see the glint in the sun of the helmets of the Roman soldiers as they march across the hills. M. Amédée Thierry's work *l'Histoire des Gaulois* was of great value in supplying details for this episode in the life of the Gauls. As for the jewels worn by the women, the spear, net and other articles, these were copied from specimens in the St. Germain Museum, so rich in documents relating to the early years of France. Again, could anything be more impressive, more magnificently cruel than the figure of that Byzantine Empress of the next tableau before whom her subjects, proceeding, almost crawling, up the steps towards the throne, are prostrating themselves to rise only after they have kissed her feet in adoration? Full of a deep power is this richly coloured marble audience chamber, hung with the jewelled lamps of a mysterious century, the magnificence of which has faded like a passing rainbow. To an earlier period, the fourth century, belongs the next scene, familiar to all



"GABRIELLE D'ESTÈLE"

FROM THE ORIGINAL DRAWING
BY T. THOMAS



A Palace of Dress

who have visited the Cluny Museum: it is a representation of the Frigidarium of the Emperor Julian, the ruins of which still exist on the Boulevard Saint Germain.

And so we proceed down the centuries. Here a masterly attempt to give us an idea of Ste. Clotilde, of whom no authentic portrait exists; there a feudal interior and a group composed of Blanche of Castille, Louis IX. and Marguerite of Provence. A little farther on look down upon us from a balcony of the time of Charles VII. a number of gentle dames wearing that curiosity of fashion the "steeple" headdress, which, strange to say, lasted half-a-century—fifty years of torture to the elderly ladies who adopted it, for the "Hennins," as Viollet-le-Duc tells us, used to draw up the skin under the headdress in order to hide their wrinkles. Again, we are present at the end of the Fourteenth

Century at a visit of some noble ladies and seignors to an exhibition of the shields and helmets of the knights entered for the tournament—*Before the Tournament* it is called,—and at another scene when the prizes are distributed. It is one long procession of courtly ladies is this admirable Palace of Dress. Marie of Bourgogne, daughter of Charles the Timid, richest heiress of her time, and famed in history for her modesty; Patrician ladies of Venice in fine silks and jewels descending the steps of their palace towards the gondola in waiting, one of the best pictures in the building; English dames dressed in rich French stuffs heavily decorated with jewels and gold, as was the fashion in the time of Henry VIII., looking out on to the "Field of the Cloth of Gold"; Catherine of Medicis consulting the Italian astrologer Ruggieri whom she brought from Italy



"THE EVE OF THE CORONATION"

FROM THE ORIGINAL DRAWING BY



"MARRIAGE OF LOUIS XII. AND ANNE OF BRITTANY"

FROM THE ORIGINAL DRAWING BY T. THOMAS



"MARIE ANTOINETTE AT THE TRIANON"

FROM THE ORIGINAL DRAWING BY T. THOMAS

A Palace of Dress

and installed in the rue de Soissons; the beautiful Gabrielle d'Estrées who inspired the King of Navarre, then at war in the neighbourhood of Rouen, with a noble passion; Marie of Medicis, second wife of Henry IV. as she appears in her portrait painted by Porbus in 1612; and Marion de l'Orme, "capricious as a devil," as the Chevalier de Gramont tells us in his Memoirs,—and this admirer (one of a score or so) had probably good reasons to know. Marion de l'Orme, who was born in 1612, died in 1749, at the age of 137. She is here represented as being escorted by one of her lovers through the courtyard of her house towards a door, held open by an attendant, leading into the street, from which two women and a man are watching her with curious eyes.

Sweet Marion de l'Orme brings us to an age when feminine dress entered upon a period which exercises a great fascination over us moderns.

The elegance of the time of Louis XV. stretches in an unbroken chain down to 1830, when the secret is apparently lost. In a series of tableaux, which are masterpieces almost without an exception, the charm of this elegance is made apparent for us. At the danger of making this notice a mere catalogue, I cannot refrain from again describing several of these reconstitutions. One in particular took my fancy, namely, that entitled *Les Visites*. St. Simon says in his Memoirs that on the eve of the marriage of the Duc de Maine, the duke's fiancée received the court of Louis XV. in her bedchamber. This fashion of receiving in bed solved the difficulty of having to advance towards visitors whose rank was unequal to that of the hostess; it also did away with the necessity of conducting them to the door. This bedchamber scene inspired the tableau in question. But there is little to choose between it and either of the two copied from the well-known engravings

La Petite Loge à l'Opéra and *Les Deux Baisers*, the former belonging to that collection of twenty-six plates drawn and engraved by Moreau le Jeune in 1776, the latter by Debucourt, a celebrated painter and engraver of the end of the eighteenth century. Some may prefer the Directory period, as shown by the interior of a *modiste's* shop, reproduced in all its charming details as recorded for us in the paradoxical Louis Sebastien Mercier's invaluable "Tableau de Paris." A lady, accompanied by her husband, is standing before a mirror, trying on hats and bonnets which the *modistes*, or, as they were called in those days, *marchandes des modes*, are bringing forward one by one from cases, receptacles of so many hidden feminine treasures. It is all so natural—just like a scene in a modern Parisian shop. How much more successful this charming



"AT FONTAINEBLEAU"

FROM THE ORIGINAL DRAWING BY L. THOMAS



"LE THÉÂTRE DE MARAIS EN 1830"

FROM THE ORIGINAL DRAWING
BY T. THOMAS

piece than the *Veille du Sacre* side by side with it; yet its cost must have been much less than half if it is correct, as I am given to understand, that the gold embroidery on Josephine's train alone cost more than £600. The figure of Napoleon standing with his elbow on the mantelpiece watching the fitting on of the Empress's robe is not altogether successful to my mind. "Le Petit Caporal" cuts a much better figure in M. Thomas' preliminary sketch. Finally, let me mention the two domestic scenes entitled *Le Fiancé* and *Un Baptême*, the former an interior of 1820, the latter a scene of 1830 outside a church at the conclusion of a christening.

Whilst mentioning M. Thomas it would be well to take the opportunity of drawing attention to the work of this excellent black-and-white artist, whose drawings for the Palais du Costume are here reproduced for the first time. They include several designs which are of special interest, since it was decided for various reasons not to carry them out.

It is to this master in the art of *mise en scène* that we owe some of the finest dramatic creations of the modern French stage, that is, from the point of view of dress. The marvellous dress

worn by Mme. Sarah Bernhardt in *Théodora* was his, as also the principal costumes worn in *La Tosca*, *Les Danicheff*, *Michel Strogoff*, *Les Mille et une Nuits*, *Patrie!* and *La Haine*—all masterpieces of their kind.

The Palace of Dress may or may not—opinions differ—be calculated to have the effect of improving public taste in matters of dress. Personally I am inclined to believe that it will, that the millions who visit it will—unconsciously perhaps—be influenced for good by what is best, deterred from copying those fashions which when they were invented seemed so becoming, but upon which now we look with horror. There is a tendency at present, especially in America, to go back to the Empire for

our inspiration. Certainly no better period could have been chosen. It is to be hoped that in these days, when so much improvement is possible, that this tendency will not be found to be one of those vagaries of which the history of fashion can show so many examples.

FREDERIC LEES.

A FEW NOTES ON BENCH-ENDS. WRITTEN AND ILLUSTRATED BY J. HENWOOD BLAMEY.

THE object of these few notes and drawings is to call attention to the artistic excellence of the bench-ends in many of the country churches in West Somerset.

In spite of the ravages of fire, and destruction by fanatical zealots and the modern "restorer," few have any idea of the amount of fine old carvings hidden away in our country churches, which are deserving of far greater attention from the student than they receive. The Somerset churches have been justly famed for the beauty of their carved

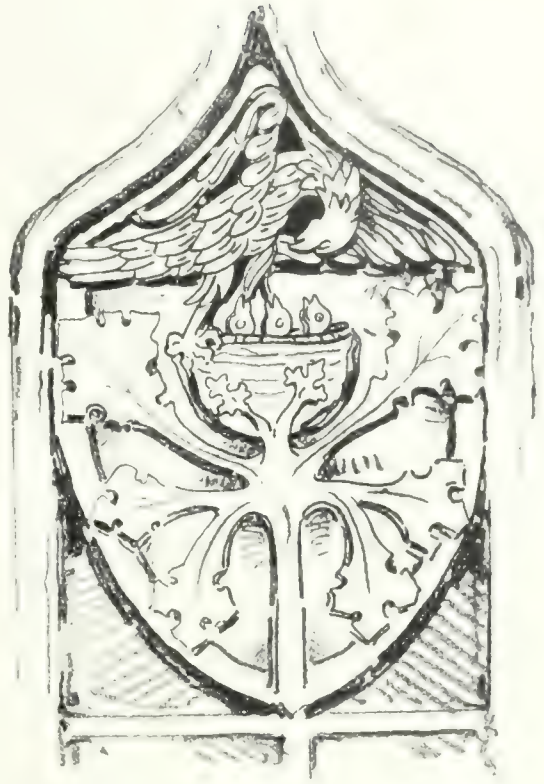
Bench-ends

stone and woodwork. In no district in England were local traditions more vigorous and lasting, and these traditions give a charm and historic interest to the carvings.

Tradition has so completely faded out of English carving that it is difficult at the present time to realise its full meaning and value. The only way is to study the art locally where it grew, and by so doing it is possible to learn much of the general features and sentiments of the work of a particular district for centuries.

This sense of consecutive tradition was of the greatest use to the mediæval craftsmen, and one feels that their work was designed to form a part of the building it adorns. Although the woodwork as a whole is in perfect harmony, this in no way fettered the imagination of the carver. There is an absence of mechanical repetition, and no two bench-ends are exactly alike, but all are full of fresh and original design.

And in judging these old carvings we must remember that in mediæval times there were no architects, in the modern sense of the word, who designed everything down to the handle of a door. No doubt someone de-



BENCH-END AT EAST BRENT

FROM A SKETCH
BY J. H. BLAMEY



BENCH-END AT SOUTH BRENT

FROM A SKETCH
BY J. H. BLAMEY

signed the main proportions of a building, but the stone and woodwork were left to the local craftsman; his sense of tradition kept him right, and his imagination and sound workmanship gave it beauty. Most of the best carvings on old bench-ends date from the 15th century and early part of the 16th century, but in many districts, where old traditions lasted longer, excellent work was done well into the 17th century.

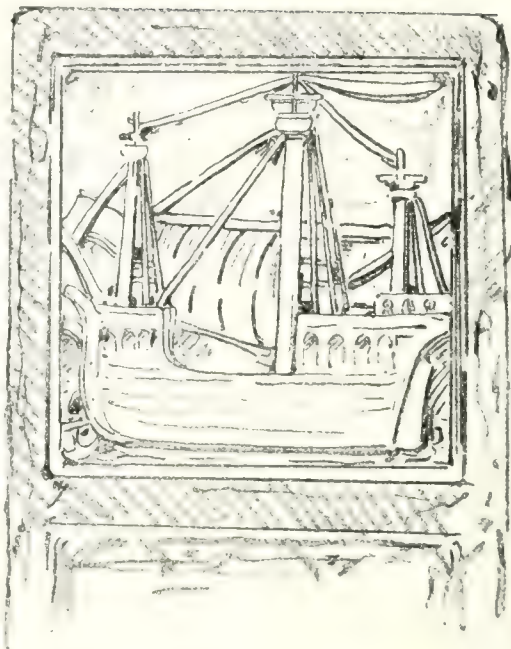
The material of which the old bench-ends were constructed was, almost without exception, good English oak of splendid quality, almost free from knots, and of extraordinary and apparently unnecessary strength, which is characteristic of all early woodwork. This is, no doubt, due to the ease with which large blocks of timber could then be obtained, and in the old days when all timber was hand-cut it must have been a great deal cheaper. It is, however, quite as much due to the excellence of their construction as their massiveness that

Bench-ends

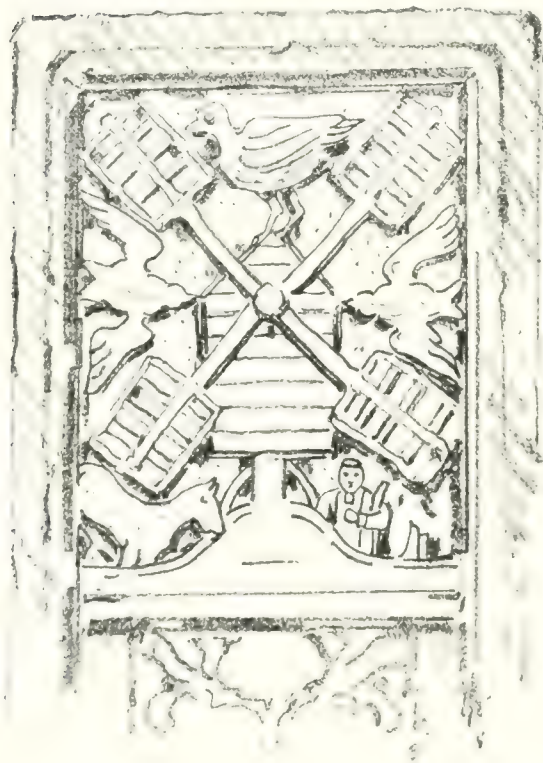
many of our churches still retain their original old bench-ends, which are to-day as firm and hard as a rock.

Although the accompanying drawings are on too small a scale to do more than give a suggestion of the beauty of the originals, they will, I hope, give a fair idea of the variety and vitality of their design.

The subjects of many of the old carvings found on bench-ends and misereres were drawn from fable and romance, one of the most frequent being that of Reynard the Fox, satirical poems of which were very popular during the Middle Ages. This fable was treated in every variety of way with a strong sense of humour and satire. The crafty fox is often being hung by his would-be victims; and the hunter is seen stewing in the pot, whilst the hare is keeping up a good fire. No doubt these carvings poked fun at many of the follies and wrongs of the age, and were often used by the parochial



BENCH-END AT BISHOP'S LYDEARD FROM A SKETCH
BY J. H. BLAMEY



BENCH-END AT BISHOP'S LYDEARD FROM A SKETCH
BY J. H. BLAMEY

clergy for a satire on the preaching orders and abbots of some neighbouring abbeys whose interference with their flocks continually gave rise to bad feeling in mediæval times.

There are three bench-ends at South Brent which are good examples of this class and are supposed by those learned in church history to have been set up to commemorate the triumph of the secular clergy of South Brent over their enemies the Abbots of Glastonbury.

It appears that the Abbots of Glastonbury were worthy followers of St. Dunstan, ambitious and grasping, and one of their members had made up his mind to get hold of the emoluments of South Brent; but the incumbent successfully resisted.

The abbot is here held up to ridicule as the crafty fox in monastic robe and cowl, wearing a mitre, and holding a pastoral crook. On the crook hangs a fleece, showing that the flock was not "guarded" for nothing. At the feet of the fox are three swine heads protruding from cowls, sarcastically alluding to the low intellect of the monks; there are also geese and various kinds of birds, all in dutiful subordination to the fox. In the lower division of the panel is a pig on a spit roasting over a roaring fire; on each side sits an ape, one holding a plate and spoon, and the other

Bench-ends

a bellows. In another panel the geese have rebelled, and their chosen leader, the ape, is sitting aloft, *bâton* in hand, evidently passing sentence on the fox below, who has been deprived of his robes of

humour. The animals introduced into the designs of the Middle Ages are very frequently symbolical, and are used, as in the panels at South Brent, to represent some moral character; others are very grotesque and wonderful, evidently drawn from the *Bestiaria*, or Book of Beasts, the natural history book of mediæval times. In an age when pictures were rarely if ever seen in out-of-the-way parts of the country, and those that could read were few, the carvings on the bench-end must have excited a deal of interest in a quiet neighbourhood, and advantage was often taken of the fact to carve a sermon in wood.

These old craftsmen were, in their way, very realistic; there was no compromise with them; they carved the Devil as they imagined him to exist, and they have a quaint way of mixing up



BENCH-END AT SOUTH BRENT

FROM A SKETCH
BY J. H. BLAMEY

office, and sits on his hind legs in handcuffs. In the lower division of the panel the story is continued. The fox is here in the stocks, with the mitre hanging before him, and an ape with a battle-axe on guard. (This bench-end is illustrated on page 241.) In another panel vengeance is being carried out: here the fox is hanged by the geese.

The execution of these panels is wonderfully bold and full of "go" and with plenty of old-world



BENCH-END AT SOUTH BRENT

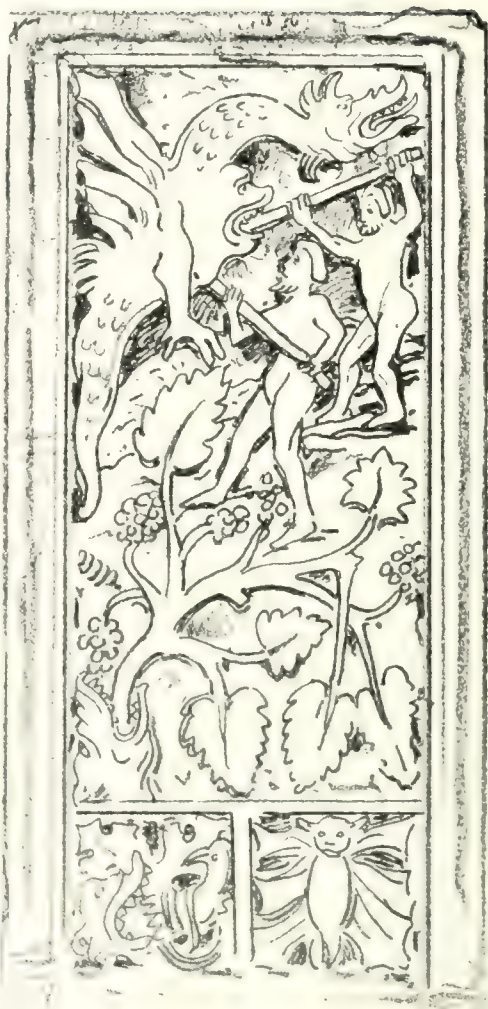
FROM A SKETCH
BY J. H. BLAMEY

Bench-ends

broad humour with the most tragic and solemn events.

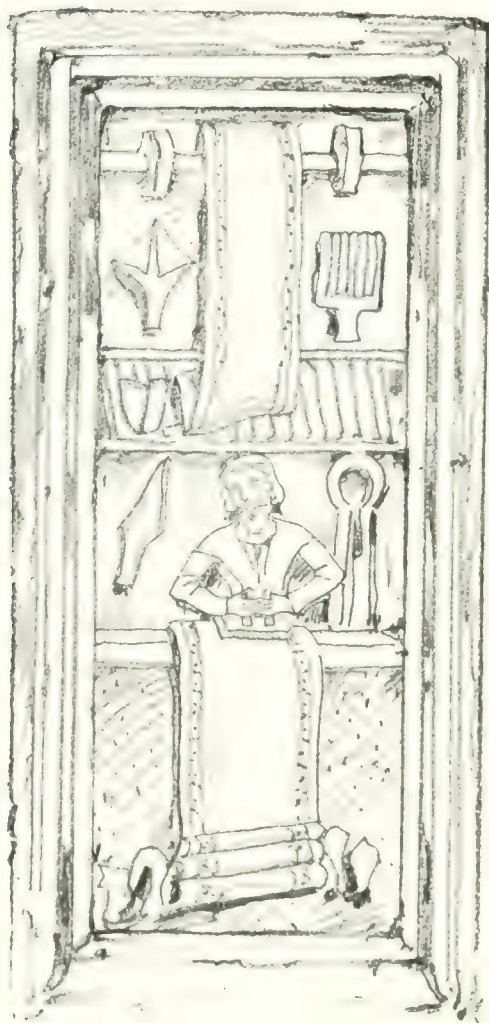
There is a bench-end at Crowcombe where the Devil is represented as a two-headed dragon of a most repulsive and hideous appearance, in combat with two naked figures (symbolical of lost souls), and at the bottom of the panel a monster with wide-open jaws (symbolical of hell's mouth) is waiting to receive them. No doubt this bench-end conveyed a forcible and admonitory sermon in wood to our simple and very Devil-ridden ancestors, with whom the idea of eternal punishment was a strong and definite belief, and Hell and Heaven well-defined places.

Amongst the most historically interesting sub-



BENCH-END AT CROWCOMBE

FROM A SKETCH
BY J. H. BLAMEY



BENCH-END AT SPAXTON

FROM A SKETCH
BY J. H. BLAMEY

jects found on old bench-ends are those representing some local industry. They give an insight into the manners and customs of the period, as at Spaxton, where the worthy fuller is at his bench working at a piece of good cloth, with the implements of his trade arrayed around him.

The old craftsmen were often at their best when they left moralising and satire alone and were content simply to decorate. No awkwardly-shaped panel was any trouble to them; they seemed to have worked much as they do in the East, from instinct and tradition, and to have taken a loving interest in the results of their labours.

The foliage which is introduced into many of

Bench-ends

the bench-ends is nearly always well-treated and often very graceful, while in very few cases has any attempt been made at realistic representation. At the same time one cannot help feeling that the designer must have been quite familiar with plant life in all its phases, and had chosen the most characteristic and decorative forms. Heraldry and figures were introduced in a great many cases

period, and their forms may be rather rugged at times, but they bear the stamp of the "go" and imagination which, after all, is the substance of true art.

Of their workmanship, apart from their design, much praise must be given. Whatever may be said of the roughness of the carving, these old craftsmen understood the tool and the material. There is no attempt to carve in very high relief, for, as a rule, such work is unsuited to the material, while on bench-ends it would be out of place owing to the liability of its being knocked off. But the object is gained in fairly low relief by the boldness and clean cutting of the carver; every cut tells that there has been no hesitation. No amount of mechanical accuracy and polishing up would make these bench-ends one penny the better; as a matter of fact such an outrage



BENCH-END AT EAST BRENT

FROM A SKETCH
BY J. H. BLAMEY

with most delightful and charmingly decorative results. What could be better in their way than the treatment of the ship and windmill at Bishop's Lydeard? They are simple enough, but how beautifully they fill their panels! (Illustrations of these two bench-ends appear on page 238.)

Many excellent bench-ends will be found at Trull, Bloomfield, Kingston, and East Brent, all of which churches, with those already mentioned, still retain most of their original benches. Their design may lack the technical perfection and grace of the Italian and French woodwork of the same



BENCH-END AT SOUTH BRENT

FROM A SKETCH
BY J. H. BLAMEY

Bench-ends

would destroy their charm, individuality, and texture—most important of qualities in wood or stone carving.

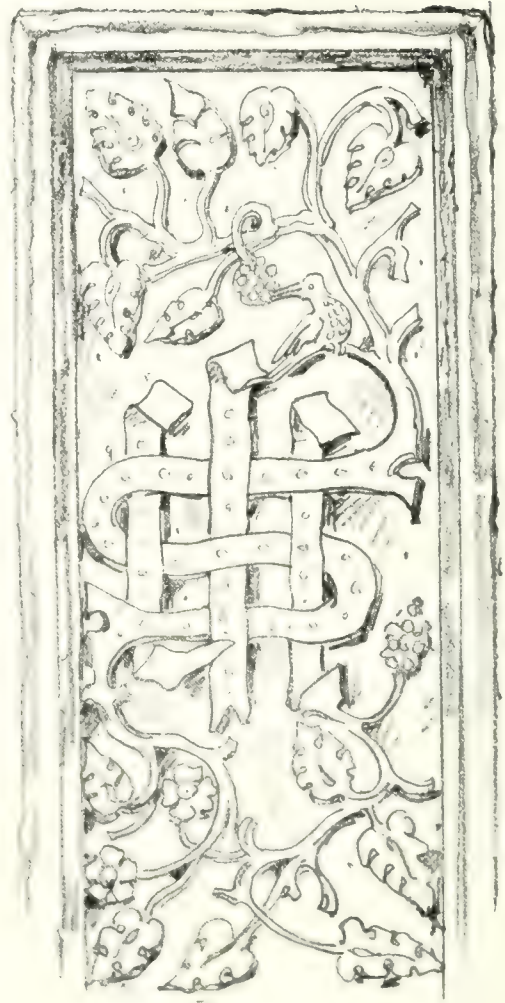
And how well these old craftsmen understood the effect of light and shade! One feels that each bench was carved for the space it occupies and has not fallen there by accident; and, after all, however well work may look on the bench, the proper time to judge it is when it takes its final place amongst its intended surroundings.

These old bench-ends are not only a delight, but a serious lesson to the craftsman of to-day; for however excellent an architect's design may be, all is liable to be spoilt if the hand that guides the tool is not in communication with a "head" as well.



BENCH-END AT CROWCOMBE

FROM A SKETCH
BY J. H. BLAMEY



BENCH-END AT KINGSTON

FROM A SKETCH
BY J. H. BLAMEY

It is time that the authorities at South Kensington fully recognised that we had in England a school of really great craftsmen, in their way quite equal to any on the Continent, which latter are well represented at the Museum. The original carvings should not, and fortunately cannot, in most cases be removed from their surroundings, but casts could be easily obtained and the student would have an opportunity of studying them.

It is to be hoped that some day, not far distant, the State will see its way to make itself responsible for the safekeeping of all that is old and beautiful in our churches, for owing to the want of taste or to the carelessness of many of the clergy and churchwardens, numbers of fine things are being

A Decorative Painting by Sir J. D. Linton



"ROCCACCIO: THE OPENING SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON

(By permission of the Fine Art Society)

gradually, but surely, swept away. I have myself seen excellent old woodwork thrown on the grass in a churchyard to rot or to be carted off by the villagers as firewood.

J. HENWOOD BLAIR.

A DECORATIVE
PAINTING BY
SIR JAMES D.
LINTON.

THERE is at the present time a very evident tendency in certain sections of the art world to take an unnecessarily narrow view of the possibilities and functions of decorative art. This tendency has had its origin, partly in a rather widespread misconception of the real purposes of decoration, and partly in a fashion that is based upon a wholly irrational notion that the shape and character of ornamental design have been fixed for all time by the products of certain styles and periods. The crowd that follows these ideas, with the misdirected enthusiasm that is too often the vice of the unoriginal, professes to regard idiosyncrasies and tricks of expression as being really in the nature of revelations of the greatest truths of art; and,



STUDY FOR "ROCCACCIO: THE OPENING SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON

A Decorative Painting by Sir J. D. Linton

hide-bound in their conventions and general scope.

The danger that underlies this warping of great principles to suit the purposes of small groups of workers is in many ways a very serious one, for it threatens the vitality of design and checks the growth of that catholicity of taste without which no great national school can ever flourish or become actively influential. Directly decoration comes to be treated as if it were a thing that must be rigidly limited to certain lines and bound down to observe a particular set of conventions, it loses its reason for existence. Under such conditions it relapses into trickery; it becomes morbid and monotonous, or superficially pretentious; and it substitutes mere affectation for honest intention. It undergoes, in fact, all the degenerations that are inevitable when inbreeding is permitted to continue

unchecked and no new blood is introduced to counteract hereditary tendencies of an evil kind.

We have lately in this country been going through some rather curious experiences with regard to the development of decorative art, as it is understood by the painter, apart from the similar changes which are observable in the work of the decorative craftsmen. Half a century ago the practice of design had become quite extraordinarily incapable; there were no artists who could be said to understand even in a rudimentary fashion what were the essentials of decoration, and there was no work being done that had a trace of interest on artistic grounds. A few years later things began to improve slowly but surely. First one man, then another, strove to find a way out of a position that was as lamentable as it was ridiculous, and as these men gained power and collected



STUDY FOR "ROCCACCIO: THE OPENING SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON





STUDY FOR "BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE."

BY SIR JAMES D. LINTON

disciples, a new school of decorative painting began to form and to make its influence felt upon public taste. Down to about ten years ago this school had kept its creed fairly simple, and had retained much of its original purity of practice; but since then certain changes have been brought about that are not altogether for the better. In a good many unfortunate instances pure eccentricity has been given a free rein, and allowed more or less to dominate the works of certain painters, whose undoubted talent, if kept under a wholesome restraint, would probably have led them to achievements of a more lasting and admirable quality. Mere eccentricity is to be deprecated in every form of decorative art. The search after novelty or individuality must be essentially natural and healthy in character, and entirely free from the taint of a self-conscious straining after effect, or it

will fail completely to reach the true distinction to which it aspires.

It is especially in pictorial design that the consequences of an extravagant attitude are most unpleasantly apparent. In present-day pictures the cult of what is morbid or eccentric has gone to serious lengths, and men who have undoubtedly great capacity for better work are too ready to misdirect their energies merely for the sake of gaining the temporary approval of the unthinking. What is necessary by way of corrective is a definite assertion of the value of simplicity, a proof that fine decoration is independent of curious tricks, and that the devices of the showman are entirely out of place in art.

On this ground, such a picture as Sir J. D. Linton's *Boccaccio; the opening scene in the Decamerone* is

A Decorative Painting by Sir J. D. Linton

Decamerone, that has recently been exhibited at the New Gallery deserves to be particularly singled out. It is emphatically a painting of the best and most sincere type, but it has no affectations, and is neither morbid nor extravagant. Close study of nature gives it strength and actuality, and in every detail it shows sound scholarship and accurate knowledge. Yet its accuracy is not pedantic, and no mechanical mannerism spoils its charm of style, because an exact balance has been kept between realism and decorative convention. The precision that marks the effort of a thorough craftsman who has mastered the many details of artistic practice distinguishes it most completely; but it has, too, the fancy and delicate freshness that are to be discerned only in the work of an imaginative man who has kept his ideals clean and wholesome by constant reference to Nature's daintiest suggestions. There is nothing uncertain or experimental about

the picture, no hint that imperfect observation has had to be concealed by an affectation of cleverness; it is throughout accomplished, thorough, and sincere, a design that pleases by its ingenuity and attracts by its refinement and good taste, without laying itself open to a single objection on the score of insufficient conviction.

It is only necessary to look at the preliminary studies that the artist prepared to guide him in the carrying out of the actual painting to understand how much care he has taken to make sure of his facts before investing them in the atmosphere of romance that is so agreeable a feature of the completed work. All the component parts of the composition have been separately studied, and every detail has been examined apart from its surroundings; and upon a foundation of exact knowledge, acquired by a large amount of preliminary labour, the building up of the picture

has proceeded securely and without any of that uncertainty that is the penalty of inadequate preparation. Beyond doubt, this manner of working has enabled Sir James to avoid those accidents that are almost inevitable when an artist enters upon an exacting undertaking in a spirit of light-hearted irresponsibility, and trusts to chance to pull him through difficulties. It has kept him, at all events, from any hesitation in setting down his true convictions, and has given to his work an air of authority that is beyond question.

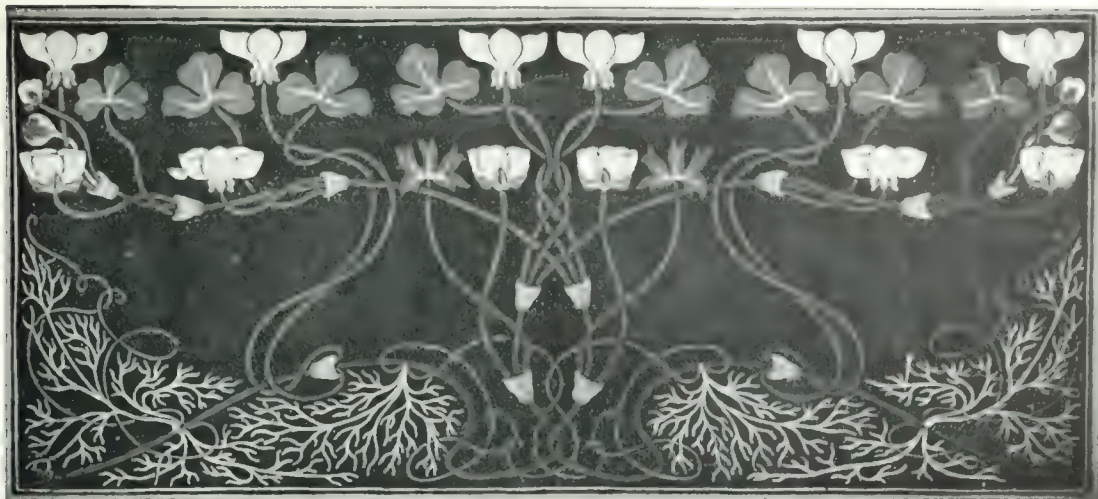
His picture is, indeed, excellent as a corrective to the warped and reckless indifference to sound principles that has gained so great a hold upon many of our painters. It shows them that suavity and elegance may be secured without artificiality, and that thoroughness is possible without pedantry. It is a reminder to them that the modern man who



STUDY FOR "BOCCACCIO: THE OPENING
SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON

The National Competition, 1900



DESIGN BASED ON A FLOWERING PLANT

BY EDITH A. JULIA WRIGHT

knows the mechanism of his craft can still take his place beside the masters of decorative painting who were the ornaments of past centuries; and, above all, it repeats, with an emphasis that cannot be misunderstood, the great truth that æsthetic successes are only within the reach of those men who are prepared to strive for them with honest sincerity. B. S.

THE NATIONAL COMPETITION, 1900. BY ESTHER WOOD.

THE annual exhibition of works sent up to the South Kensington examiners from the various art classes throughout the kingdom was



FURNITURE COVERING

BY W. STODDART



DESIGN FOR A WOVEN FABRIC

BY REGINALD WEST

opened at the Royal College of Art at the end of July—a time somewhat ill chosen for Londoners, making the exhibition occupy the holiday season, but perhaps convenient for provincial visitors, to whom it widely appeals. Of the London schools,

apart from the South Kensington students, Battersea and New Cross may be said to share the honours of the year, the former receiving two gold medals and showing a high average of work in textile design. New Cross again takes the lead in decorative designs for metal, and the adventurous little group of draughtswomen at Lambeth well sustain the distinctive traditions of that school in colour-prints and black-and-white illustrations. The provincial students are more and more scattered in area—an encouraging sign of the spread of good teaching in the smaller towns; and it is pleasant to find much excellent work coming from new and obscure quarters. Sheffield and the midland centres are notably fertile in design, especially in architectural decoration. The Royal College students and exhibitors seem to be more rewarded for conventional exercises than for original invention, though their work on individual lines is often thoughtful and interesting.

There is an inevitable sameness about the rooms devoted to copies of the antique and studies of historic ornament, and neither the quality of the subjects nor the conscientious labour lavished on them kindles our interest short of that point at which they are brought



DESIGN BASED ON A
FLOWERING PLANT

BY JAMES A. HANCOX

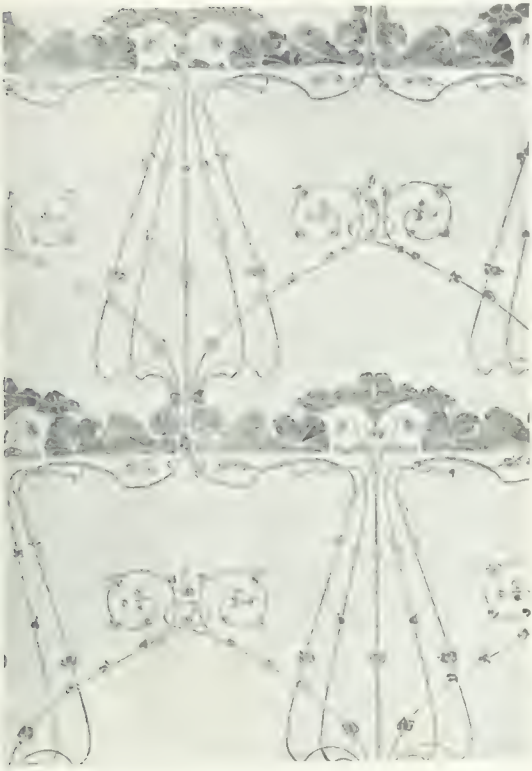


DESIGN FOR A DAMASK SERVIETTE

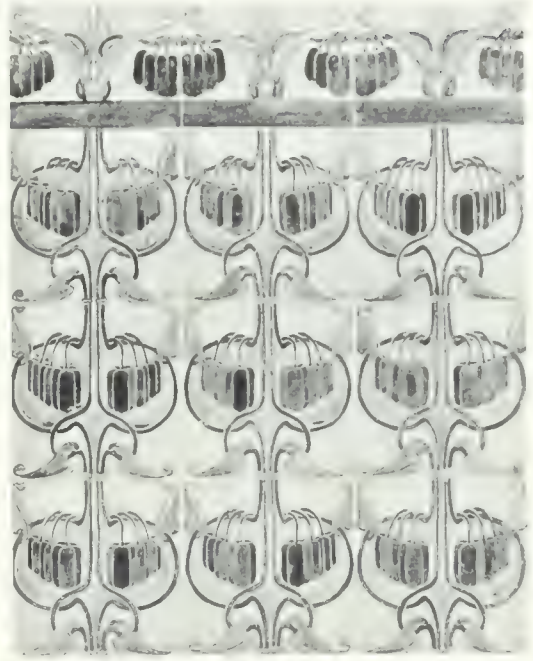
BY ALICE G. LOCK

into lively relation with modern feeling and design. One or two students succeed in doing this, notably W. A. Buckingham (Worcester) in his spirited painting of a floral ornament suited for a border or frieze. The life-studies bring us nearer to the exercise of selection and interpretation in art, and through these the student is often able to shake off that sense of finality which settles upon the copyist, and to infuse that spirit of adventure into his work which presses it ever forward into the creative field. The model of a girl's head by Fanny E. Brown (Heywood) is an instance of a simple subject, full of character, handled with dignity and re-

The National Competition, 1900



DESIGN FOR PRINTED SILK BY HELENA APPEYARD



DESIGN FOR TILES

BY LOUISE TESORE



DESIGN FOR CRETONNE

BY CHARLES CORNWALL



DESIGN FOR PRINTED MUSLIN

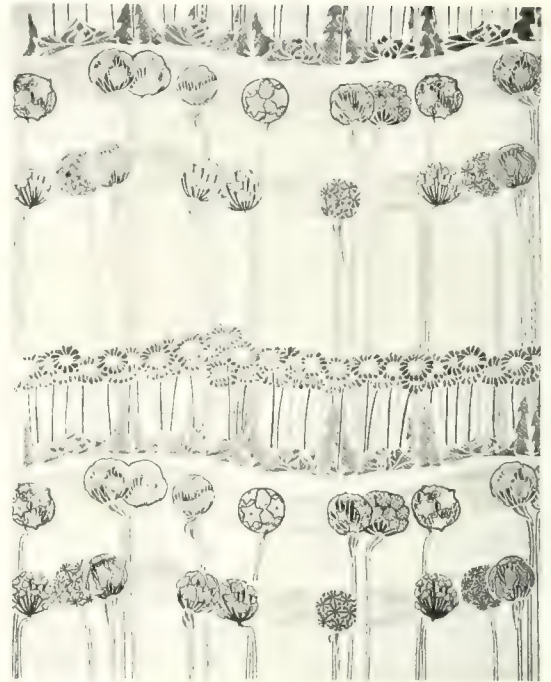
BY T. W. LONG

The National Competition, 1900



DESIGN BASED ON A
FLOWERING PLANT

BY BEATRICE M. TURNER



DESIGN FOR
PRINTED MUSLIN

BY DOROTHY CHEESMAN



DESIGN FOR PRINTED MUSLIN

BY FRED COPL



DESIGN FOR WOVEN MUSLIN
*(The property of Messrs. John Brown & Son,
Bedgton, Glasgow)*

BY FREDERIC F. MAY

The National Competition, 1900

straint. The study of a man's head in oils by W. R. S. Stott (South Kensington) gives excellent promise in portraiture. The modelled ornament is, for the most part, tedious and florid, but there are some admirable plaster bas-reliefs from nature. The *Sunflower* by Ormond E. Collins (Birmingham) is the best of this class; the growing plant is boldly modelled, and the unconventional back-view of the blossom is wonderfully effective. In contrast to this is the slender and dainty little *Oleander* panel by Leonard T. Howells (Lydney), in which the severer habit of the plant is very happily caught. The studies from animal life are less successful. The group devoted to the drawing of birds in an ornamental manner does not yield such fresh and original work as might here be expected, neither is there any specially

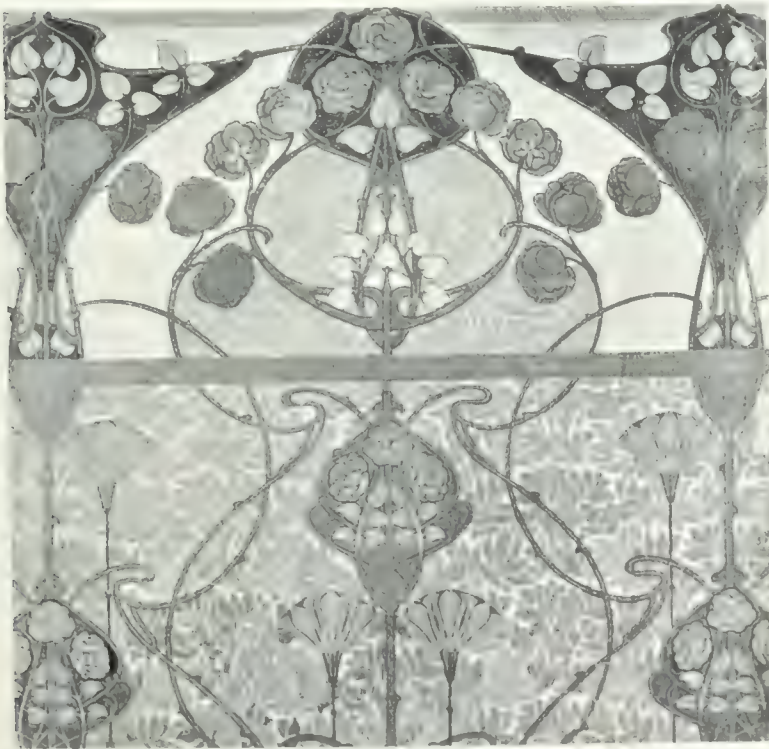


DESIGN FOR A STENCILLED NURSERY FRIEZE

BY LEONARD SPENGLER

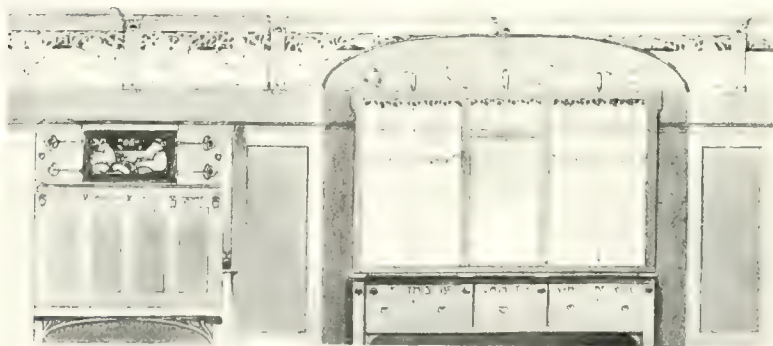
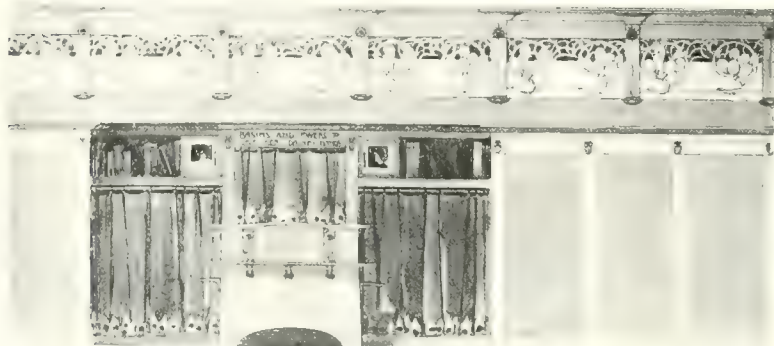
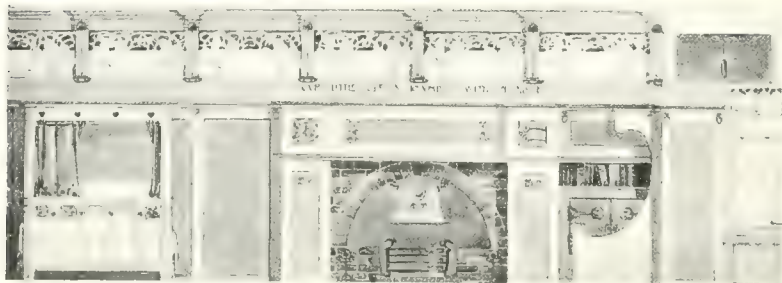
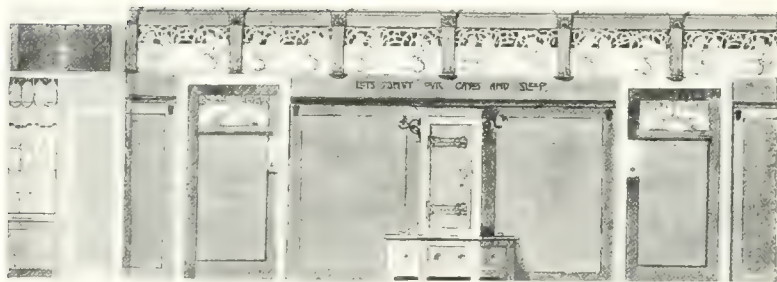
good modelling in this subject. "Designs based on a flowering plant" always afford an interesting section, and here some very careful and intelligent work is shown by James Hancox (Keighley), Edith A. J. Wright (Battersea), and Beatrice M. Turner (South Kensington). Some criticism, however, should be made of the insufficient naming of these exhibits: we should surely be told the object of the design—whether to be woven, printed, or wrought

with tools, and in what material to be executed, since there is no purpose served by making it look good on paper, without relation to its practical working out. The designer must habitually think in material, and know instinctively that certain natural forms which yield delightful textile patterns may be quite unsuitable to wood and metal. Hence the superior value of that class of exhibits in which the applied design is placed side by side with the working drawings—a rule which offers the severest test to the competitors, but is fulfilled in several cases with complete success. The nearest approach to failure in relating the drawn design and the finished object occurs among the



DESIGN FOR A WALL-PAPER AND FRIEZE

BY J. L. WILLCOMBE



DESIGNS FOR THE DECORATION OF A BEDROOM

BY ARTHUR H. BAXTER

needlework, where the students seem to find a difficulty in realising the limits of silks and stitches, and in bringing the execution up to the level of the original suggestion in softness and subtlety of colouring.

That some of the best work in the larger kinds

of decorative design should come from the women students is happily no longer a matter for surprise. Their wall-papers this year are especially good. The design for paper and frieze by Martha Bauerle (South Kensington) is vigorous and pleasing, and the artist has not allowed her strong sense of decorative line to outrun the restraints of a flat surface in a paper rich in colour. Another good paper with a frieze is by Alice Tyrer (Blackheath). The colouring, a bold but careful combination of blue, green and purple, is, perhaps, better than the pattern, and the frieze better than the body of the design. The same student shows a ceiling-paper, which compares to no disadvantage with another by Janet Robertson (South Kensington). These break new ground in a rather neglected department, and the greater subtlety and airiness required by a ceiling as against a wall-paper have been well observed. Another good paper is by Eveline Pears (Birmingham), and one of the best is by J. J. Whitcombe (Bath) — a strong and well-balanced design, broadly conceived and sober in colouring, in a scheme (if we remember rightly) of clay-browns

and Indian red. The designs of Arthur H. Baxter, though showing a fine sense of form and space, are a little reminiscent of well-known modern designers. The attempts of several students to introduce animal and human forms into wall-papers have not been successful. It is by no

The National Competition, 1900

means easy to treat these in flat pattern except through the grotesque, and it needs rare and unique qualities in an artist—rare, at least, in the present age—to grapple with the grotesque in decoration. For it is not precisely humour, or the desire for caricature, that seeks this expression; it is rather the growth of a robust and childlike fancy, not yet oppressed by subjective ideas. The modern world is too reflective to find in such a mode its natural utterance. The wall-paper by Frederick Kiefer (Battersea) is a little suggestive of Morris and Burne-Jones in its use of tangled briars, but the whole effect is very pleasing, notwithstanding some lack, in the pattern, of a strong, coherent idea. There is also a dainty and graceful design



DESIGN FOR A TRIPTYCH

BY AGNES KERSHAW



DESIGN FOR A TRIPTYCH

BY AGNES KERSHAW

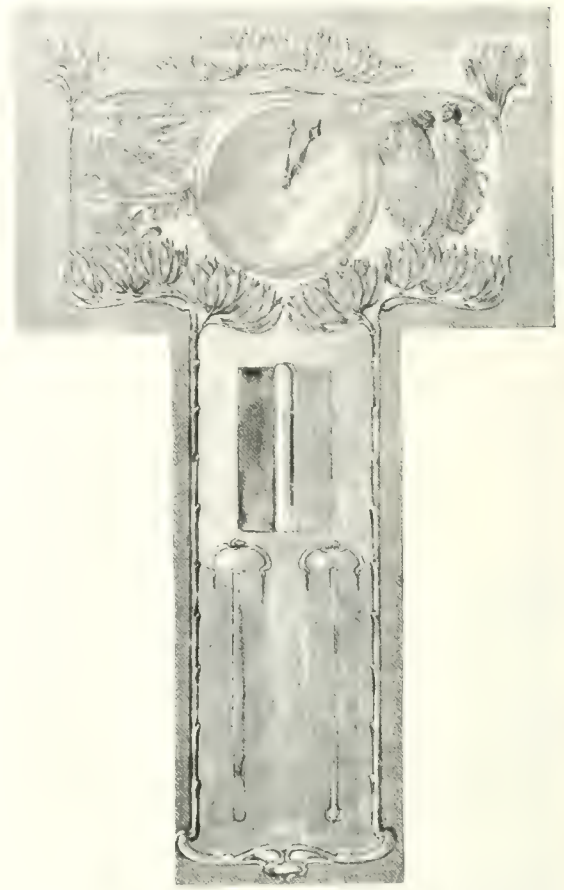
founded on the *Nasturtium*, by Arthur R. Smith (Keighley). The obvious danger in the use of climbing and trailing plants as subjects for the decoration of a wall has been generally avoided; the beginner is apt to take their habit too literally, and not to conventionalise enough to remove them from the realistic effect of running wild as in a bower.

The wall-tiles by Mary Bailey (South Kensington) answer the same problem on a smaller scale, and the difficulty of covering a large surface in so many repeats is very satisfactorily dealt with. The pattern and colouring are kept in a fairly low key, and would make a good decoration for a bathroom, or for the dado of a larger apartment. Louise Lessore (South Kensington) also shows an interesting tile-design which may be classed with mural decoration.

The use of stencilling for light conventional ornament on friezes or hangings is more worthily recognised than in previous years. The nursery frieze by Leonard Spencer (South Kensington) is

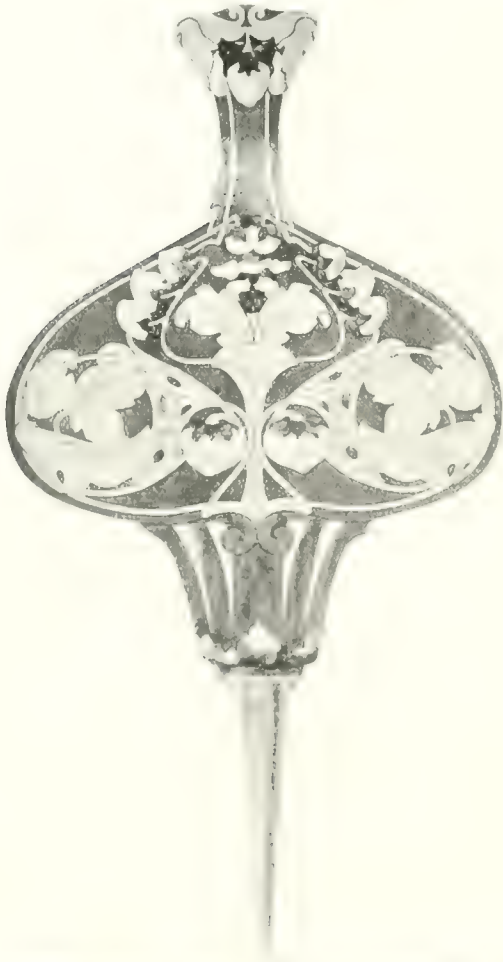
The National Competition, 1900

a good example of this work. To express a decorative figure in the fewest possible lines, and these with due regard to the forms that can be safely pierced in the stencil-plate, demands a selective eye and keen invention and judgment on the student's part if the result is to be a bold and clearly defined ornament, and not a mere glint of colour seen, as it were, through a grille. The charm of colour thus treated may, of course, play a large part in the effect of a good stencil, but it is more important to obtain, through the slight and broken forms permitted to it, the impression of an ornamental figure at once simple, fluent, and well sustained. Other excellent friezes are by W. K. Blacklock (South Kensington), S. Griggs (Blackburn), R. W. Higham (Holloway), John A. Chell (Wolverhampton), Jessie Gavin and Roberta Glasgow (Liverpool). The designs for stencilled hangings show a marked improvement; one by George K. Wood (Bradford) is especially suc-



DESIGN FOR A
BAROMETER CASE

BY CHARLES R. WILLETT



DESIGN FOR BELLows

BY BEATRICE M. TURNER

cessful. There are also some good designs for hangings and friezes intended to go together, the figure on the frieze being modified to suit the folds of the textile, or contrasted there with some different style of ornament. Fred Smith (Keighley) achieves a happy combination of this kind, and among the separate hangings those of David Hill (Battersea), Arthur Walbank (South Kensington), and Ethel Smith (Nottingham) deserve special mention.

Textiles are altogether the strongest feature in this year's work, and seem to suggest that many of the designing schools are—as they should always be—in actual touch with the process of manufacture. Printed muslins seem to be a very favourite subject with the students, and quite a number of exhibits in this class are extremely pretty and suitable. Five of the best are from Battersea, by John Ray, Bernard Smithers, Mary F. Mitchell, Sarah C. V. Jarvis, and Thos. W. Long. The work of this last designer is admirable in its

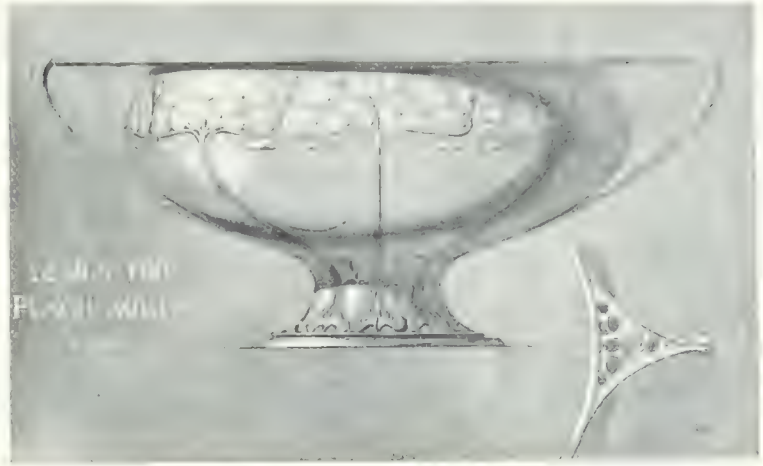
The National Competition, 1900

light and piquant grace. Beatrice Turner (South Kensington), whose "design based on a flowering plant" has already been noted, also sends a muslin design showing excellent taste and inventive power; and other good examples are shown by Allan Inglis (Dundee), Mary S. Perrott and Rosa K. Warner (Holloway), and Fred Cope (Macclesfield), whose design is one of the most striking in this group. A series of designs for woven muslin is by Frederic F. May (South Kensington), and is admirable in not attempting too much for the process in view.

Among the embarrassing number of designs for

"printed hangings" in which the material is not specified it is difficult to select the best for praise,

since so much of the effect of a pattern must depend upon the quality of the surface on which it is seen and the nature of the drapery which it falls into. The charming little "printed hanging in four colours" by Dorothy Cheesman (South Kensington) appears as "muslin" in the catalogue, but would look well in a light washing silk. Her printed velvet is a good example of design for a heavier material, and Charles Cornwall's cretonne is well planned for a coarser fabric ranging between these two. Of the other South Kensington prize-winners, Helena Appleyard shows most promise with her ample series of designs for printed muslin, cotton, velvet, and silk. Winifred M. Kennett's printed velvet is excellent, and from the provinces we have an imperfectly defined but very pleasing "printed hanging" by William Ferguson (Glasgow) and a good "woven fabric" by Reginald West (Lancaster). Another single exhibit deserving notice is the little printed silk design from Mile End, by Dorothy Fièrè. The New Cross students, too, seem likely to support the high reputation they enjoy



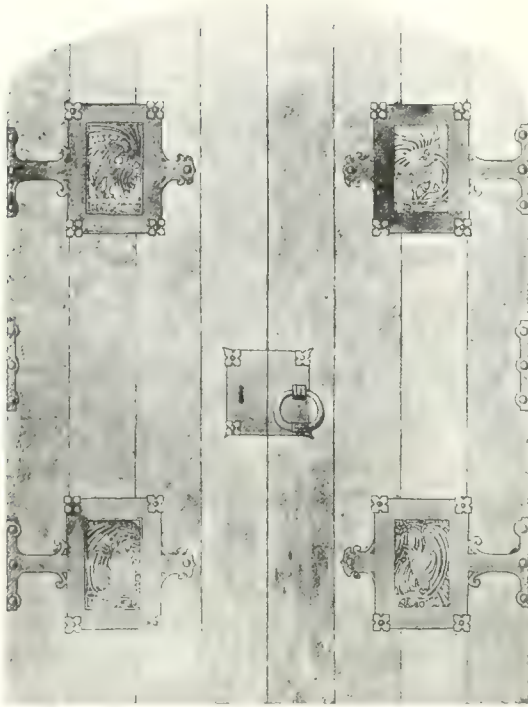
DESIGN FOR A PUNCH-BOWL

BY ARCHER L. ELLIOTT



DESIGNS FOR FANCY SPOONS

BY HARRY MORLEY



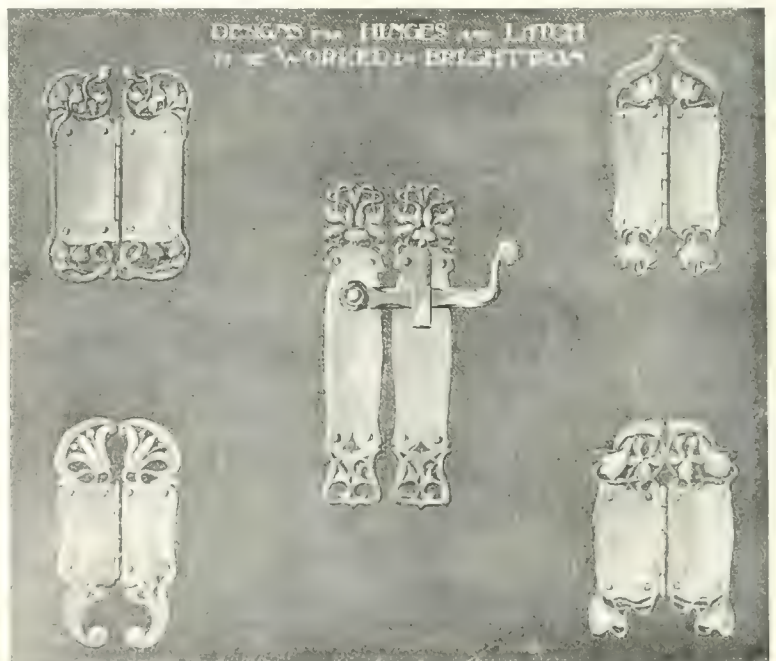
DESIGN FOR AN
OAKEN CHURCH DOOR

BY ARTHUR E. PAYNE

for metal design by an equally good name in textiles. Their exhibits include printed muslin, velvet, and cretonne designs by Edith A. Leworthy and Herbert Rankin, and there is a strong and original design for woven tapestry by Hilda Pember-ton, which, however, does not excel her admirable work in the same material last year. Another important group of textile designs is from Manchester, whose several schools are well represented in printed cottons and silks, woven tapestry, and interweavings of silk and wool. The exhibits of John E. Birks, C. A. Bauer, Allan W. Rains, Chas. E. Mason, S. G. Ashley, and Alfred Alexander are especially commendable. The Burnley students show no less promising quality,

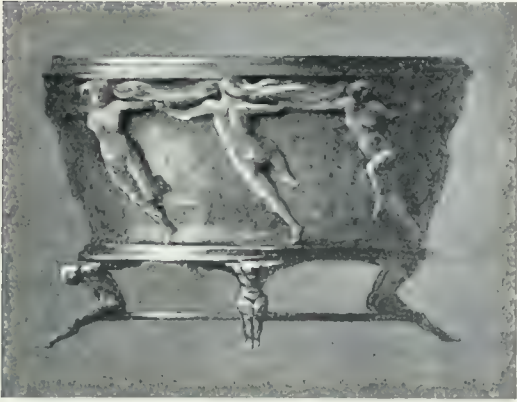
especially in the woven silks and hangings of Wilfred Wetherell; Newcastle also exhibits largely in weaving designs, and Blackburn ranks well with the sincere and careful work of William Stoddart in silk and cotton furniture coverings.

Designs for damask table-linen raise the problem of making a flat decoration, without colour, show equally well from all points of the compass. Considering the severe limitations of this exercise—a difficulty which exceeds (by lack of colour) the difficulty of carpets, ceiling-papers and counterpanes—it is surprising that so many students are attracted to damask design. A fairly high average of merit is sustained in this class, but no great originality is noticeable. The serviette and tablecloth by Alice B. Loch (South Kensington) are perhaps the best among a large number of designs from this school. Comparatively few have taken refuge in the geometric method, and, indeed, table-linen seems rather to invite decoration by natural forms, especially of fruit and flowers. The task is to select subjects that lend themselves to circular convention, and yield, if not a centre figure, at least some pleasing and unobtrusive repeat in stars, knots or trellis-pattern, and a border not hopelessly intractable at the corners—as many promising borders are apt to be. In several of the best of this year's designs the body of the cloth is but lightly



DESIGNS FOR DOOR-LATCH, DOOR-PLATE AND HINGES BY GWENDOLINE WATTS

The National Competition, 1900



DESIGN FOR A SALT-CELLAR

BY PHILLIP W. HOLYOAKE

decorated with some figure borrowed from the border itself. There seems a perennial difficulty in relating the border satisfactorily to a strong centre-design. The number of examples sent up from the Belfast classes speak well for the local spirit which thus preserves the good traditions of Irish linen industry. Among other exhibitors deserving special mention are Mary D. Baxter (Clapham), whose earlier damasks will be favourably recalled from last year, Helena Appleyard, already commended, and Lydia C. Hammett (Taunton), who will be remembered by her designs for lace. The same prolific group of Belfast students also show designs for printed and embroidered counterpanes, and another of last year's prize-winners, James Hogben, is again conspicuous. The printed bedspread by Janet Robertson is tasteful and ingenious, but nothing in this group is of really original merit, and there should certainly be room for invention in such a distinct branch of textile design.

Lace is another favourite subject with the students, both men and women. Here, again, there is a lack of distinction and originality, but the work shows a decided improvement in quality upon last year. One of the most original of several designs for lace fans is by Ernest Aris, of Bradford—a school remarkable for the versatility of its work. It seems obvious that the subjects used for lace design should either be of themselves ethereal and filmy in character, or should be suggested in the most delicate and

imaginative way. The more ambitious student will probably take the latter and more crucial alternative. Both methods have been intelligently essayed by many competitors, of whom we may mention Jeanie Tobin and Ethel M. A. Campbell (South Kensington), Lydia C. Hammett and Eva Brown (Taunton), and students at Cork, Dublin, Birmingham, Battersea, Dover, Nottingham, and Leeds. The lace mat by Margaret L. Baker calls for criticism in being an unsuitable object for so fine a decoration. Handkerchiefs and dessert d'oyleys seem to mark the proper limits of lace on the side of utility, and to carry it further is to risk the blunting of that sense of seemliness in the use of choice and fragile things which is the essence of good taste.

There is very little novelty or variety in carpet design, which seems to be somewhat out of favour, owing partly, no doubt, to a growing dislike of the old-fashioned heavy and unwieldy article, and a



MODELLED DESIGN FOR A WALL-FOUNTAIN

BY J. H. H. H.

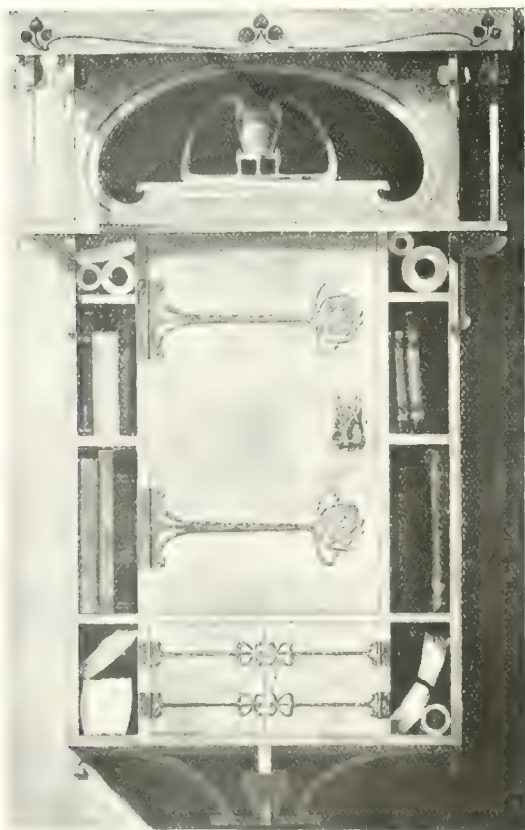
The National Competition, 1900

tendency towards a lighter and more cleanly treatment of floors in a climate where mud is a factor to be reckoned with in the ordering and daily care of the dwelling. Embroidery for furniture and for personal apparel does not come under this ban, though we may notice the total disappearance of the embroidered footstool—gone, let us hope, with the worked slippers that once reposed upon its gorgeous beads and wool. The embroidered gown by Alice B. Loch (South Kensington) marks an attempt, which should be warmly encouraged, to restore dainty hand-stitching to the decoration of clothing. A gown simply modelled, of good material, and adorned with some interesting design upon the cuffs, collar, waistband, and hem, or with an embroidered yoke or panel, should surely be more beautiful than one upon which machine-labour has been lavished for the production of tucks in so many



DESIGN FOR A PRINTED HANGING

BY WILLIAM FERGUSON



DESIGN FOR A HANGING CABINET

BY FREDRICK BURROWS

rows of mechanical stitching. The needlework panel for a fire-screen by Robert A. Dawson (South Kensington) is an instance of the discrepancy already noted between an excellent working drawing and its execution in silk embroidery. A charming little design for a mantel-border, based upon the airy "puff-ball" or "what's-o'-clock," by Katherine M. Warren (Nottingham), is one of the most successful in this group.

Designs for screens and panels for walls or furniture are few in number, and do not wander far from the safe ground of needlework. It would be interesting to see more attempts towards panelling in gesso, metal, and wood. The "panel of screen," by G. Bernald Benton (Birmingham), is one of the best of the decorations for furniture. This school, or rather the several schools within this city, send a large contingent of furniture design and some very good work in architecture and metals. The wrought-iron gates and railings by James A. Jones are admirable in their freshness and simplicity of treatment, and in their straightforward and workmanlike structure. The highly promising talent of Joseph Else (Nottingham) has already been illustrated in these pages. He is here represented by a very pleasing little modelled study for a hospital doorway. The principal decoration is a bas-relief depicting the healing of the sick. This, and the various details of structure and orna-

The National Competition, 1900

ment, are carefully set forth, and the whole work is beautiful in feeling and expressed with refinement and restraint. Arthur E. Payne (South Kensington) is one of the most versatile exhibitors. In the architectural group he shows a good design for an oaken church door, well-proportioned and dignified in treatment, hinged and decorated with beaten, chased, and pierced iron. The use of the materials shows originality of feeling as well as an intelligent knowledge of mediæval types. From Deptford, Hubert Miller sends a modelled wall-fountain which, for so hackneyed a subject, succeeds well in escaping the commonplace, and pleases by its quiet and unpretentious character. An attractive scheme for the decoration of a bedroom is presented by Edward Walker (Bradford) in a series of coloured drawings good in scale and detail, and giving many effective and workable suggestions for furniture. The colouring is a little laboured and heavy, but the plans and proportions of the seats, shelves, cupboards, and so on, are very pleasing.



DESIGN FOR A PANEL OF A SCREEN

BY G. BERNALD BENTON



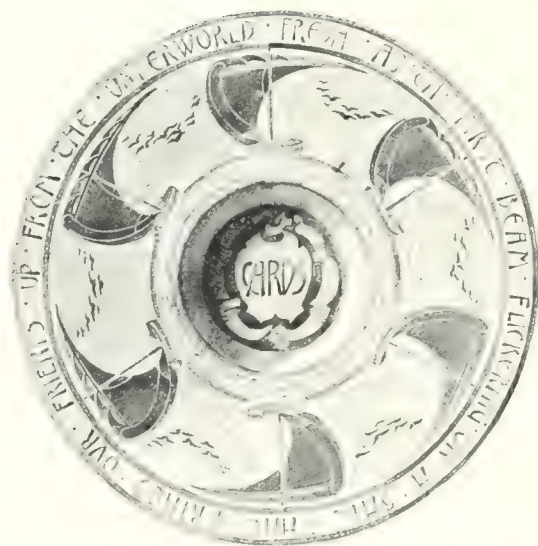
MODELLED DESIGN
FOR A CANDLESTICK

BY ARTHUR SCHLIED

The decoration of the wardrobe might be toned down in the execution of the plan. A hanging cabinet by Frederick Burrows (Putney) is another good example of furniture design. It may not always occur to the students that cabinets and bookcases of any considerable size and weight, intended for hanging, should be designed in careful relation to the walls which are to hold them. They can only be properly fixed in a sound building, and attempts to hang them on nails upon an ordinary drawing-room wall are always disastrous.

The only stained-glass work of any striking merit is by May Cooksey, of Liverpool. This is modestly called a "domestic window," but it would not be unbecoming in a public hall. The subject—*King Lear and His Daughters*—is treated with a sincerity which promises well for the student's future in design. The composition is graceful and restful to the eye, and the limitations of

The National Competition, 1900



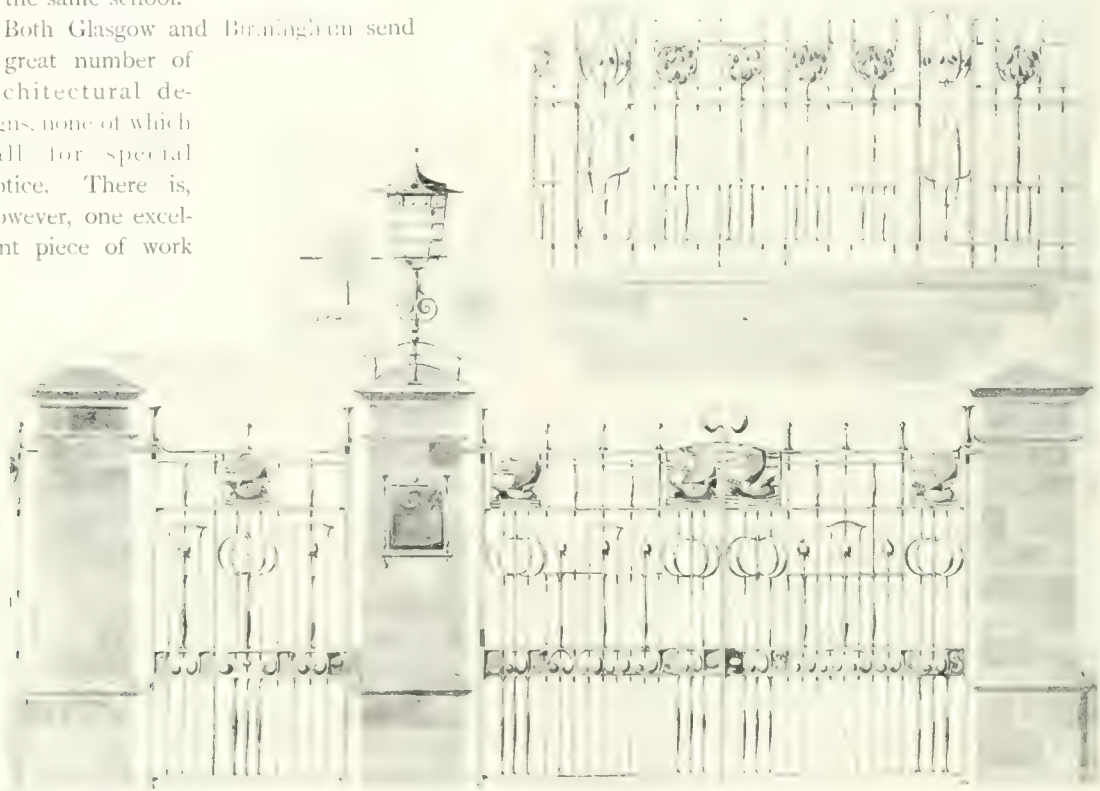
DESIGN FOR A SGRAFFITO CARD-PLATE

BY ERIC R. GILL

the method have been wisely observed. There is also a good window design by Alex D. Clark (Glasgow), depicting the meeting of St. Columba and St. Kentigern, and another on a Tristan subject by Dorothy Smyth, of the same school.

Both Glasgow and Birmingham send a great number of architectural designs, none of which call for special notice. There is, however, one excellent piece of work

from Burslem, by Reginald Longden; a design for a country house, very fully and thoroughly worked out in the plans and remarkably pleasing in perspective. Reminiscences of a few favourite modes of modern architects were perhaps unavoidable, as in the windows breaking into the roof, and the austere treatment of the chimneys, but the design as a whole shows strong originality and freshness of spirit. The absence of any serious architectural work from the southern schools is remarkable. The happy exception is at New Cross, where several women students have made good essays in the larger kinds of metal decoration. Special praise is due to Edith J. Pickett for her designs for street lamp-posts—a neglected but very fruitful subject—and also for wrought-iron gates. In this school may be welcomed four other metal designers who distinguished themselves last year—Hilda Pemberton, Maude Ackery, Kate Allen, and Isabel McBean; and a new student, Gwendoline Watts, who sends some very pleasing designs for pierced hinges, latches, and plate for a door. The barometer case by Charles R. Willett is remarkably good, and



DESIGN FOR WROUGHT-IRON GATES AND RAILINGS

BY JAMES A. JONES



DESIGN FOR A COUNTRY HOUSE

BY REGINALD LONGDEN

breaks fresh ground in the application of design in a modern spirit to familiar furniture. The decoration is slight but sufficient, and aptly disposed. It is intended for reproduction by the electro process. The designs for jewellery and enamels from this school are again distinguished for beauty and simplicity of form and purity of colour. Those by Kate Allen and Isabel McBean are especially good. The latter also shows an interesting series of studies for church metal work and electric lamps. Her chalice and paten for enamelled gold take rank with the similarly choice and rich designs by Agnes Kershaw (Sheffield) for an altar crucifix, triptych, and holy water stoup in enamelled silver. These objects, if they fulfil the promise of the working drawings, need not fear comparison with some of the best contemporary work in ecclesiastical enamels. To return to more secular ornaments, Maud Avery's silver fishing-trophy deserves notice as a refreshing departure from the stereotyped and tasteless kind of cups and vases that so often

load the champion's board. It is a handsome and well-proportioned vessel decorated with a bold design of fishes. Exceptionally promising as the New Cross students are, it must not be thought

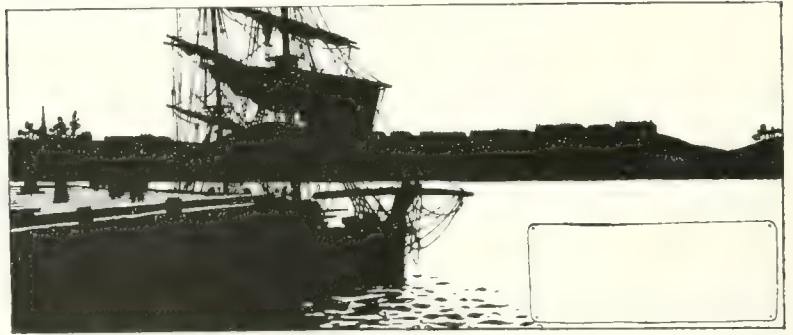


DESIGN FOR A STAINED-GLASS WINDOW

BY MAUD AVERY

The National Competition, 1900

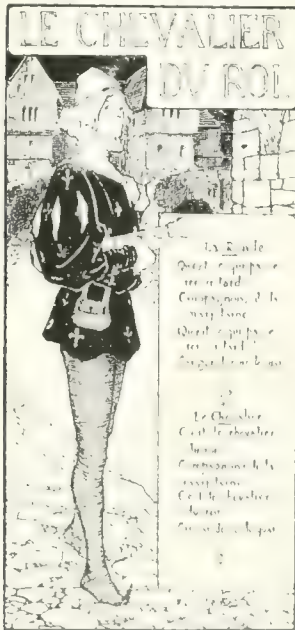
that they have the monopoly of fine metal work. Besides Agnes Kershaw, of Sheffield, there are two or three other excellent competitors, such as Isabel McGregor (South Kensington), whose design for a stained and embossed leather belt is enriched by a silver *repoussé* buckle and fittings, and Katie M. Fisher (Liverpool), who



DESIGN FOR BOOK ILLUSTRATION

BY CHARLES WANLESS

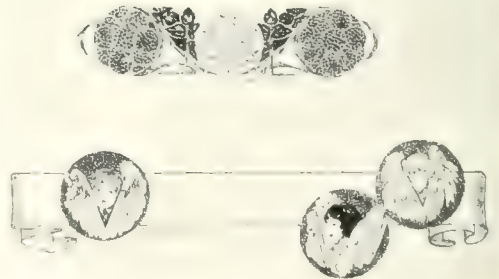
structure. A design for a set of spoons, by Harry Morley, of Leicester, also shows pleasing invention and a fresh and robust treatment of the metal.



DESIGN FOR BOOK ILLUSTRATION

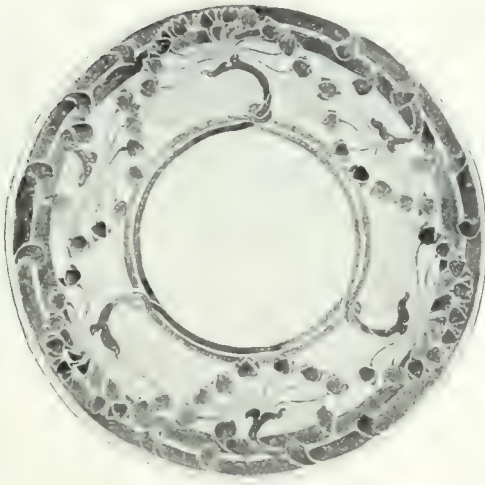
BY GERTRUDE STEEL

shows a pretty design for a chatelaine in silver and enamel. From Leamington there is a delightful little salt-cellar with spoons, by Phillip Holyoake. The design of running figures round the bowl is full of animation and grace, and the working drawing has the brightness and finish which are praiseworthy characteristics of nearly all the designs for precious metals. Another admirable piece of work in this group is the punch-bowl by Archer L. Elliott (Sheffield). The beauty of the form is emphasized by a bold and massive decoration, harmonising well with the general



DESIGNS FOR BOOK ILLUSTRATION

BY MARGARET E. THOMPSON



DESIGNS FOR DESSERT PLATES

BY LOUISE LESSORE

The same student sends a good design for an ewer and chalice. Among the modelled designs which might be carried out in other materials than metal, two excellent candlesticks may be noted, one by Arthur Schofield (South Kensington) and the other by Bertha Goff (Holloway). Several other distinctive designs strike the eye favourably in passing, such as the newel-post by Ormond E. Collins (Birmingham) and the inn-sign by Thomas Dugdale (South Kensington). There is very little remarkable in the direction of pottery; among the most satisfactory examples are the sgraffito card-plate by Eric R. Gill (Chichester) and the quiet and delicately coloured set of dessert plates by Louise Lessore, already mentioned.

Among the designs for book illustration and

decorative printing in black and colours, the name of Arthur E. Payne is again conspicuous. His decorations for the backs of playing cards show admirable resource and fertility of invention, and veil a surprising variety of pattern beneath their delicate colouring. The Scarborough school sustains its reputation for black-and-white design, though the work of Sunderland Rollinson hardly shows the advance and development that was expected of this student. His magazine cover for *The Puritan* is his best achievement of the year. Charles Wanless reveals a true decorative feeling and excellent draughtsmanship in his book illustrations. In this field some distinctive and promising work is shown by Janet and Mary Simpson (Lambeth) and Margaret Thompson (New Cross). No less praiseworthy are some of the Christmas cards,



FROM AN AUTOLITHOGRAPH

BY F. F. FOOTTET

programmes, and menu designs from the same hands. The excellent colour-drawings for block-printing, by Thomas B. Blaycock (South Kensington) hardly lend themselves to illustration here, but their strong and imaginative treatment is well adapted to the process in view. The same may be said of the Lambeth colour-prints, which form an important and very interesting group. The work of Ethel K. Burgess, always individual and adventurous in colour, has gained in sobriety and dignity of form. The designs by Gertrude Steele and Daisy Hansford also show a delicate fancy and a skilful use of contrast in form and colour. The exhibits of Alice Giles strike us as falling a little below the high standard of draughtsmanship and careful finish which her former work has led us to expect. With regard to posters, it is probably felt that designs in the modern style are not much encouraged or appreciated at headquarters, so it is not surprising that the attempts are poor. That the arts of decoration and of advertising are by no means incompatible the French and Americans have distinctly proved, while in England this important fact is unfortunately realised only by a few.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Mr. F. F. Foottet, three examples of whose subtle and imaginative landscape work in lithography are illustrated here, has had a somewhat chequered career in art. His earliest efforts in oil-painting were made more than a quarter of a century ago, and they bring one in touch with that precise style, often so small in handling and so narrow in vision, which most Englishmen found attractive before the great revolution worked by the Impressionists. As early as 1873 Mr. Foottet sent a picture to Burlington House, where it was accepted and hung. It was a landscape entitled *December*, and it attracted considerable attention. Ruskin noticed it and liked it, but said, with characteristic faith in his own teaching, "Yes, the artist is painting trees, but is he sure that he can draw a leaf?" Mr. Foottet was willing to try, and Ruskin, who lived then at Herne Hill, was ready to help him with advice, and several months were passed in making elaborate studies of fruit and leaves. Shortly afterwards the young



artist left London to make his home at Derby, where for some time he worked successfully, painting landscapes and portraits. But the curious fascination of London remained with him, and in a letter to Ruskin he expressed a strong desire to return to its fogs and horrors; but Ruskin, writing from Venice on the 9th February, 1877, earnestly advised him to stay where he was and form in Derby "an honourable and consistent position, painting portraits with conscientious attention," and employing the summer in study out of doors. "To come up to London," the letter said, "would be to expose yourself to the chance of having to struggle wretchedly and meanly

among mean people, for work which you could not execute but for a market in London. As far up to London, Amsterdam, or the Rhine, but the National Gallery—prolonged sometimes to Paris, sometimes to Antwerp or Bruges, will keep your mind in true tone and sympathy with the highest work: of which photographs (the originals once seen) will be admirable auxiliary memorials."

This advice was followed for some time; then, under the influence of the Impressionist movement, Mr. Foottet began to try unfamiliar paths, and to form his present style, which has sometimes the peculiar "eeriesomeness" of the landscape descrip-

tions by Edgar Allen Poe. It has been said that Mr. Foottet is among the few living artists whose landscapes are symbolic and charged with human emotion. True enough, and if this mystical and poetic way of treating Nature is appreciated far oftener in prose than in paint, it is none the less very noteworthy to all who take serious interest in the productions of true artists.

Mr. Frampton's *Lamia*, a most impressive and exquisite bust in ivory and bronze, exhibited this year at the Royal Academy, is the subject of the illustration on p. 270. It was inspired, not by the *Lamia* in Latin superstition, where she figures as a witch who sucks the blood of children, but by Keats's haunting poem, where she is represented as a serpent who has assumed the form of a woman.

EDINBURGH. Perhaps the most notable feature of the Exhibition of the Society of Scottish Artists, at present open in Edinburgh, is the charming effect of the galleries as a whole. It is somewhat difficult to believe that they are the same rooms as those in which the Royal Scottish Academy holds its annual shows. But a sufficiency, rather than a plethora of pictures, judicious hanging, suitable backgrounds, and arranging the sculptures tastefully, instead of dumping them down anyhow or placing them in a row like Aunt Sallies at a fair, have worked wonders, and the Society is to be congratulated



FROM AN AUTOLITHOGRAPH

BY E. J. FOOTTET



"LAMIA." BUST IN
IVORY AND BRONZE
BY G. FRAMPTON, A.R.A.

Studio-Talk

on having made its exhibition a delightful place in which to linger.

For the most part the sculpture comes from London, Mr. Goscombe John, Mr. Frampton, and Mr. Pomeroy sending pieces that have been seen before. But some of them, such as Mr. John's *Childhood*, are a pleasure to see again. Of the local work, Mr. E. W. Kennedy's *Design for Bronze Memorial Tablet*, although rather slight and pretty in motive for its intended purpose, and his sketch-model of a figure typifying *Religion*, are the most interesting.

Among the pictures the most conspicuous are by well-known painters. The *Jeune fille au fichu* is a slight, and by no means important, example of the painter of the *Déjeuner* and *The Bar*; but it is the first Manet that has been shown here, and, as far as it goes, it is characteristic of his later methods. As usual, Mr. Sargent supports the exhibition by sending something that is not a portrait. This year it is a *Spanish Dance*, full of the abandon and intoxication of rhythmic motion. Mr. McTaggart, the most fascinating and original of Scottish painters, is represented by two admirable examples, and Mr. James Guthrie by two portraits remarkable, even among his work, for distinction of design, sympathetic characterisation, and charm of subtle low-toned colour.

But the S.S.A. exists for the younger artist, and one turns to look at what he has to show. Often it has no great interest or merit, but when it is the painter's own, and not such mimicry as No. 48, or such straining after originality as some others one might indicate, it is not to be despised ; and scattered

through the rooms there is work that is worthy of much more than this. Thus Mr. C. H. Mackie sends a portrait group somewhat teased in handling but intimate in feeling, pleasant in tone and engaging in design, and a charming study of sunset after rain, *The Hill Farm Pond*; Mr. Robert Burns's *Tapestry*, although it hovers, as his work is apt to do, between decorative convention and pictorial treatment, and is weak in drawing, has a fascination of its own; and Mr. Blacklock's idylls show a certain daintiness of fancy and a feeling for beauty.

In landscape, again, a vivid and convincing, if rather loose, study of an iridescent and brilliant *Summer Sea* comes from Mr. R. C. Robertson; Mr. Mason Hunter's *Alan's Country of Apples*



SKETCH FOR THE PORTRAIT OF IEO VIII
(See *Portrait Sketches*, p. 17)

catches something of the dreamlike glamour of the softly-shadowed West Highland hills; Mr. Wishart's effective sketch—for it is no more—*A Summer Breeze*, has much of the spirit of its title; and Mr. J. Campbell Mitchell, in three landscapes of very varied mood, shows a fine colour sense, a satisfying fulness of tone, and a real grasp of the material of nature, which is deficient in the work of the others named, and, indeed, in most of the work shown, both figure and landscape.

On the whole, the present exhibition is fairly representative of the younger talent in the East of Scotland, whence the Society draws the greater

part of its membership. The taste shown in the arrangement of the rooms is echoed in the cover-design and format of the catalogue. For this, as for several of the decorative advertisements which really adorn it, Mr. Robert Burns is responsible.

J. L. C.

LIVERPOOL.—An interesting recent event at the Town Hall was the public presentation to the Lord Mayor of Liverpool (Mr. L. S. Cohen), by the Earl of Derby on behalf of the subscribers, of the portrait painted by Mr. George Hall Neale, a work pronounced on all sides to be a signal success, and one that will maintain and enhance the high reputation already won by that comparatively young artist.

The invitation of the Committee of the Walker Art Gallery to assist in hanging the Autumn Exhibition of 1900 has been accepted by the following artists, viz.:—David Murray, A.R.A., Arthur Hacker, A.R.A., and Robert Fowler, R.I. The Exhibition is to open on Monday, September 17th. The last Exhibition sold 172 pictures, the prices of which amounted to over £8,000.

The Liverpool Academy of Arts announces its Exhibition to open on the 15th October, and the artists appointed to form the hanging committee are C. J. Allen, F. V. Burridge, Isaac Cooke, R. Talbot Kelly, and W. Wardlow Laing.

H. B. B.

PARIS.—There is very little new work—that is to say, work which has not been seen before—at the Exposition



DECORATIVE PANEL (*See Studio-Talk*) BY CONSTANTIN KOROVINE



DECORATIVE PANELS

BY CONSTANTIN KOROVINE

Décennale in the Grand Palais. The majority of the painters have preferred to make a selection from among their pictures which have been most successful during the past decade, and may therefore be expected to make a certain effect at the Universal Exhibition. In my opinion they are wrong—those, at least, who stand as representatives of the new tendencies of French art, as viewed from abroad—for, taken as a whole, the Décennale is like a sepulchre, filled with the odours of decay. Never, I believe, has the pretentious nullity of a certain set of artists been displayed more strikingly than here. When will they learn? Who has the ability

to teach them this absolute truth: that the simplest piece of honest applied art, logically conceived, is worth all their canvases put together?

However, there are a few fresh things in the Décennale Française Exhibition, notable among them being two pictures by M. Charles Cottet—*Jour de Saint-Jean, Pêcheurs de Poissons*, and *Vestale de Saint-Jean, L'Épave*—both powerful in colour and in sentiment. The first—a canvas of vast proportions—is full of decorative character of the most striking type, worthy to rank with Courbet's *L'Épave*.

The second, a much smaller picture, of easel dimensions, is more *intime* in subject and in treatment. The artist has represented with marvellous effect the play of light on the attentive and astonished faces of a group of people standing round the "Saint John's fire." There is a sense of mystery and profundity about this canvas which recalls the celebration of some primitive rite, some legendary Breton observance.

The ornamentation of the various apartments in the Asiatic-Russian Pavilion at the Trocadéro has been entrusted by the Russian Government to M. Constantin Korovine, a young artist of St. Petersburg. In the hall of *Central Asia* M. Korovine has painted a series of panels, of which we now give reproductions. They represent landscapes and monuments of Samarkand. Elsewhere, as in the *salles* of the *Far North* and *Siberia*, he had treated in admirable fashion, in a number of conventionally coloured friezes, the picturesque scenes of the septentrional lands, with the midnight sun, the fishing villages, the otters, the virgin forests of Siberia, the shores of the Yenissei and the Polar Sea, and the Isles of Commandor. Herein, M.

Korovine, who designed the architecture and arranged the scheme of the Russian village and that of the very successful exhibition of popular Russian industrial arts, reveals painter's gifts of the highest order. He is a sort of Russian Henri Rivière, and is doing for his own country what our great lithographer and wood-engraver has done for Brittany and Paris. Would I had space enough at command to deal as fully as the subject deserves with this earnest and original artist. I trust it will not be long before an opportunity occurs to make the readers of THE STUDIO better acquainted with his work.

M. Adolf Fenyes' stirring picture, *La Famille*, in the Hungarian section, is attracting a great deal of attention. It is a sober work, broadly and originally conceived and executed, and full of real strength. So life-like are the types depicted that one feels bound to congratulate the artist on having turned his gaze on the life around him instead of being content to follow the brilliant principles of the Schools and the Academies. M. Fenyes' fine canvas is one of the best things in the Hungarian section of the Grand Palais. Striking work is also

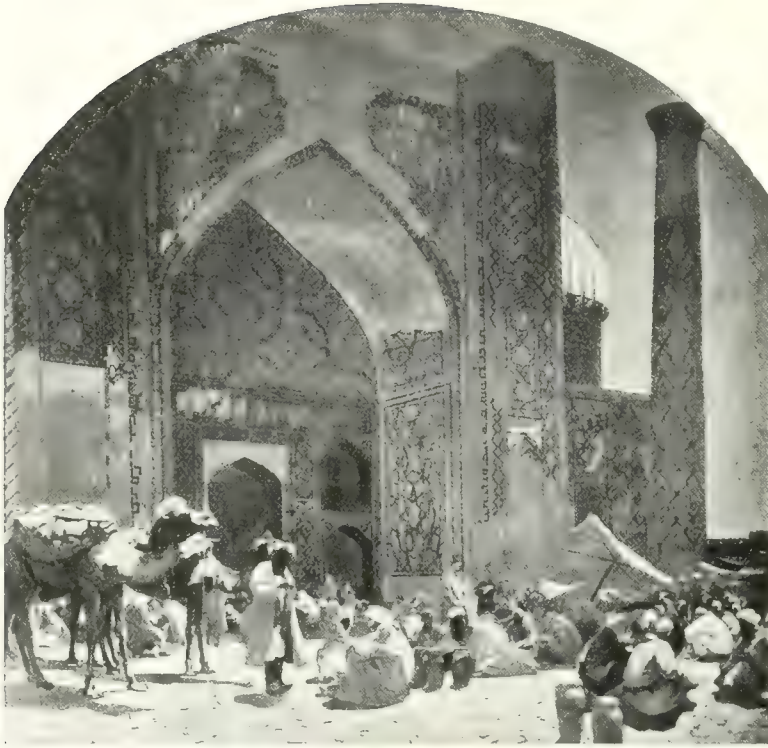


"CONTE DE PRINTEMPS"

BY FERI DE SZIKSZAY



"NUIT DE LA SAINT-JEAN" (ILLE
D'OUESSANT) BY CHARLES COTTET



"SAMARKAND"

DECORATIVE PANEL BY C. KOROVINE

contributed by M. Feri de Szikszay, and a few others, of whom I shall have something to say later.

We have pleasure in giving on page 271 an illustration of M. Philip Laszlo's preliminary sketch for his remarkable portrait of Pope Leo XIII. G. M.

BRUSSELS.—The album published this year by the Brussels Society of Aquafortists is a better production than that of last year. Forty etchings and dry-points were sent in for acceptance, and it was only after long deliberation that the judges decided to take the fifteen plates by MM. Elle, Fernand Khnopff, O. Coppens, A. Rassenfosse, A. Heins, Boulenger, H. Meunier, Werleman, Gaillard, Bernier, Cambier, Huygens, Voortman, and Gandy.

The Brussels sculptor, J. de Lalaing, has been commissioned by the Belgian

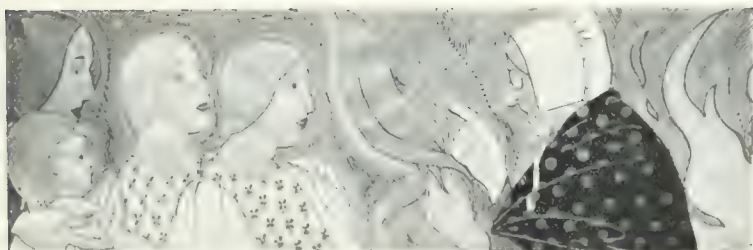
Government and the town of Ostend to do an equestrian statue of King Leopold the First, to be placed at the entrance to the Park. The pedestal will be composed of columns of pink marble, with low-relief work in bronze.

A sale of the works left behind by P. J. Clays, the celebrated marine painter, who died recently at the age of eighty-three, took place a few weeks ago at the Maison d'Art. He was the first seascapist in Belgium, and indeed in all Europe, to break away from the traditional storms and shipwrecks, whose wild lines and extraordinary colouring had so strong an attraction for his old master, Gudin: the first



A BELGIAN GRENADEIER

BY E. GANZ



EMBROIDERY

DESIGNED BY DARDENNE
EXECUTED BY FONSEN

to set himself to paint quite simply the tranquil aspects of the waters, the life of the quays, in clear tones altogether unlike the dark, bituminous productions of other days. The big galleries of Europe and America contain important works by this artist ; but the general public had no knowledge of the interesting collection of studies, freshly-painted from Nature, which covered from top to bottom the walls of his vast studio.

A new association, styled the "Société Nationale des Aquarellistes et Pastellistes de Belgique," has opened its first exhibition in the Musée de Bruxelles. There is a superabundance of work by amateurs striving to imitate the "professional" style in vogue at the moment, and also too much "professional" stuff which we have seen, and seen again, elsewhere. Among the new work—the *inédit*—should be noted that of Mlle. Art and M. Herremans.

F. K.

MELBOURNE.—Geelong, a town some forty miles from Melbourne, has recently held its first important exhibition of pictures. Owing mainly to the exertions of a well-known citizen of Geelong, Mr. J. Sayer, a scheme was set on foot to bring together some work lent by the Trustees of the Melbourne National Gallery, and representative work of the Victorian artists, and to establish the first Annual Exhibition, and thus to rouse interest in the people of Geelong with a view to starting a public gallery in their midst.

The Victorian artists who sent work to the Exhibition were :—Messrs. Fred McCubbin, Walter Withers, E. P. Fox, Arthur Boyd, Arthur Loureiro, Harry Waugh, H. Ramsay, J. Mather, Mrs. Boyd and the Misses Sutherland and Fuller.

Mr. Fred McCubbin's exhibit, *A Bush Funeral*,

has become very popular and has been purchased by the infant Public Gallery. As the picture treats of a side of Australian life which is rapidly passing away, a public gallery would be a fit resting-place for a work which depicts so faithfully and sympathetically a pathetic incident recalling

the days when Bush-life meant isolation, before the railway had penetrated into the stillness of the forest, and when the click of the electric needle was an unknown sound.

An interesting exhibition of etchings, mezzotints and autotype pictures was held in the Old Court



EMBROIDERED HANGING

DESIGNED BY DARDENNE
EXECUTED BY FONSEN

Gallery in Melbourne recently. The work was imported by Messrs. Robertson & Moffat, and the collection contained examples of Seymour Haden, Whistler, Albrecht Dürer, Rembrandt, Jean François Millet, Helleu, Zorn, W. Strang, and Lionel Smythe.

A fine portrait of Rudyard Kipling, by William Strang, was purchased by the Trustees of the Melbourne National Gallery from the collection. From a *plébiscite* taken, it was discovered that *Mont St. Michael*, by Axel H. Haig, was the favourite exhibit. This, it should be said, reflects the opinion of the general public, and not of the Melbourne artists.

Mr. Tom Roberts held a four days' exhibition in the same gallery during the last week of June. Six portraits in pastel proved what a beautiful medium pastel is for the delineation of women's and children's faces. Mrs. Whiting exhibited, at the same time, some charming miniatures of fresh young faces.

A new club, called the "T Square Club," has recently been started in Melbourne by the architects. It promises to flourish; and as it makes every effort to reveal architecture from its highest standpoint, it will do much to raise and develop the taste of the rising generation. The outward and visible sign of this inward and spiritual grace will be seen, it is to be hoped, in our modern dwelling-houses, both within and without. This movement, in connection with the mooted School of Arts and Crafts at the Melbourne National Gallery, should do away with that abomination of desolation the suburban villa.

The gifts of the writers and artists of Victoria are requisitioned in aid of the Melbourne Children's Hospital. A Booklet is being compiled, the proceeds of the sale of which are to be devoted to the hospital funds. Amongst the artists contributing illustrations are Messrs. J. Longstaff, Walter Withers, E. P. Fox, and F. McCubbin.

New South Wales has recently founded a



FIRST PRIZE (COMP. B. I.)

"ASPIRANT"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. B LI)

"PAN"

Travelling Scholarship on the same lines as the Victorian. The first competition was held in June, and the Scholarship was awarded to J. Lambert. The judges were three native-born painters, Victorians, Messrs. J. Longstaff, Fred. McCubbin, and E. P. Fox. Mr. Longstaff had the honour of winning the first Victorian Scholarship in 1887.

REVIEWS.

Thomas Girtin. His Life and Works. By LAURENCE BINYON (London: Seeley & Co., Ltd.) Imp. Quarto, price Two guineas net. It is now nearly 100 years since Thomas Girtin was laid to rest in the churchyard of St. Paul's, Covent Garden. His life, all too short—for he died at the early age of twenty-seven—was a quiet one, enriched, however, by the friendship of Turner and other great painters, and rendered memorable by the execution of certain delightful water-colour drawings which show him to have been a painter of the greatest promise. Ruskin wrote: "There is perhaps no greater marvel of artistic practice and finely accurate intention existing, in a simple kind,

greater than the study of a Yorkshire Waterfall, by Girtin, now in the British Museum."

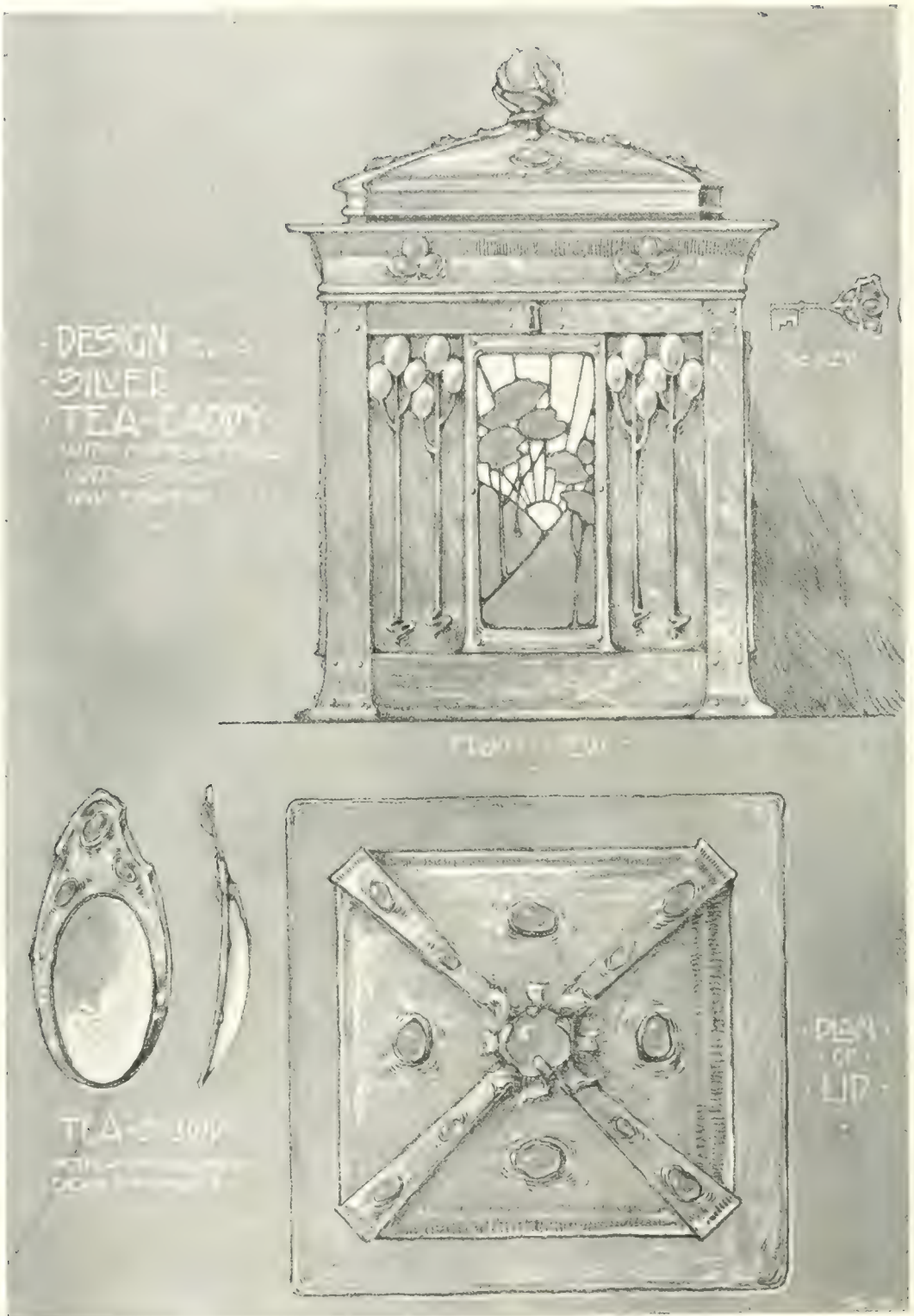
In another place he again wrote of Girtin's work that he considered it "to be entirely authoritative and faultless as a type, not only of pure water-colour execution, but of pure artistic feeling and insight into what is noblest and capable of enduring dignity in familiar subjects."

Mr. Laurence Binyon's essay upon this artist's work is extremely informing, and we do not find that he has in any respect overstepped reason in his appreciative criticism. The twenty-one reproductions in autotype which accompany the text are excellent, and illustrate some notable drawings by this little-known master of the brush.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

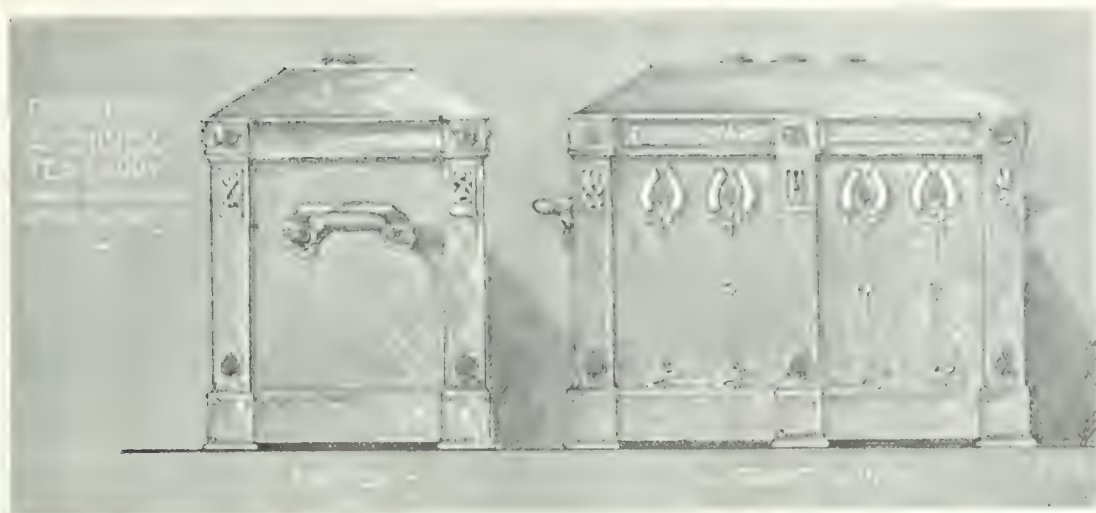
DESIGN FOR SILVER TEA CADDY
(A LI.)

The FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (David Veazey, 27, Rectory Place, Woolwich).



(FIRST PRIZE COMPETITION A LI)
"TRAMP"

Awards in Prize Competition A 11



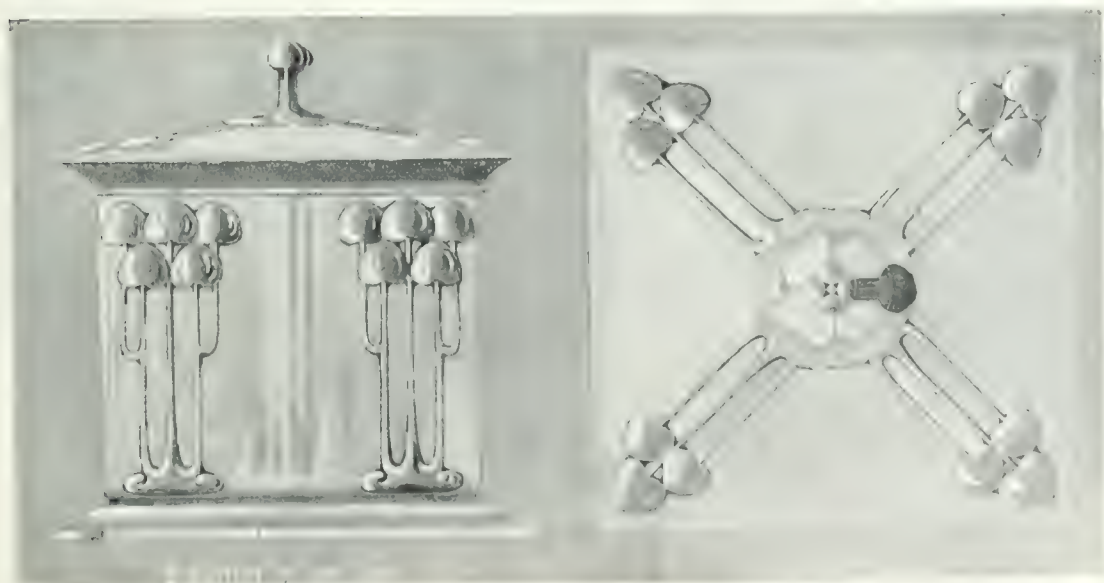
HON. MENTION

"TRAM"



SECOND PRIZE

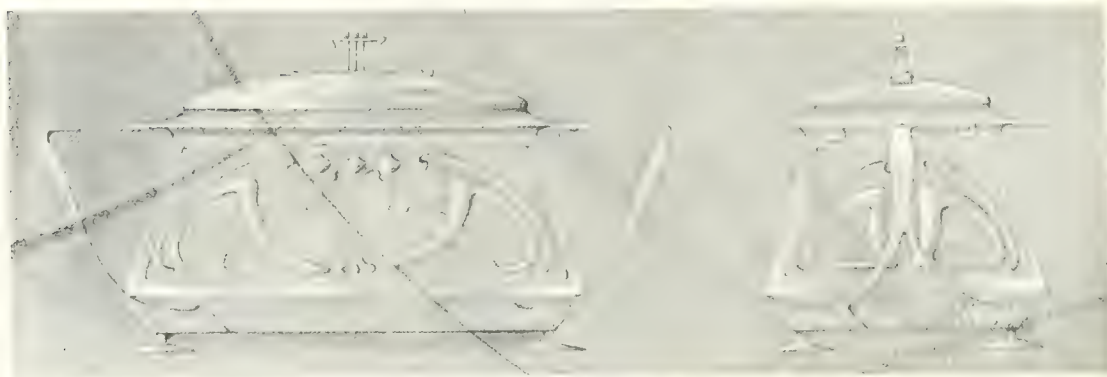
"OPAH"



HON. MENTION

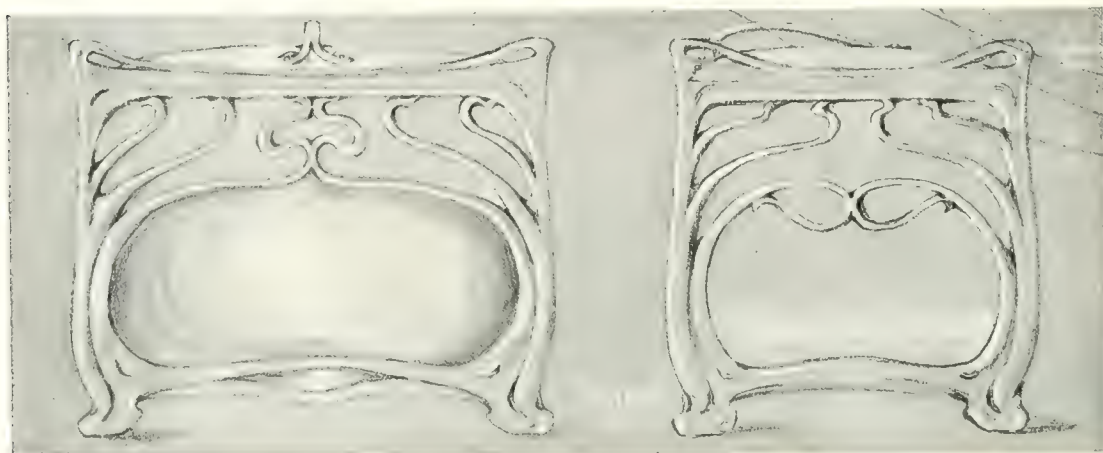
"OPAH"

Awards in Prize Competitions A LI



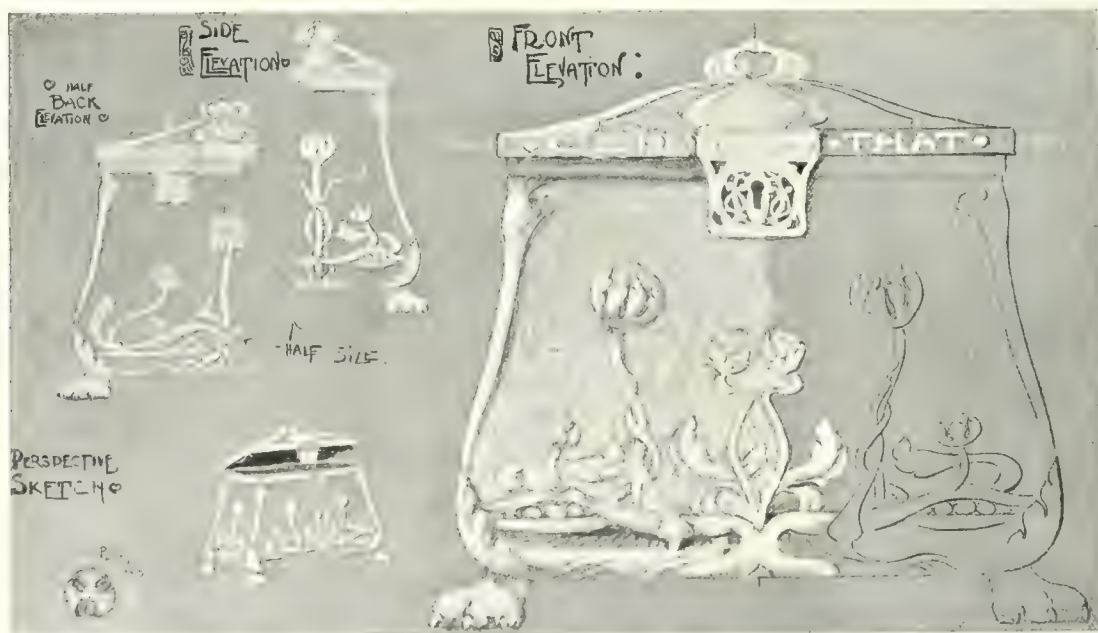
HON. MENTION

"OPIH"



HON. MENTION

"MEISEN"



HON. MENTION

"BEAUREPAIRE"

Awards in "The Studio" Prize Competitions

THE SECOND PRIZE (*One guinea*) to *Opah* (John W. Wadsworth, 13, Coulson Street, Chelsea, S.W.)

Honourable mention is given to the following:—*Beaurepaire* (Frank E. Beresford, 28, Ordnance Road, N.W.); *Mason* (T. G. Angell, 152, Great Portland Street, W.); *Opah* (John W. Wadsworth, 13, Coulson Street, Chelsea, S.W.); *Tramp* (David Veazey, 27, Rectory Place, Woolwich); *these are illustrated*; also to *Damon* (Charles J. Shaw); *Dolor* (Arthur A. Clarence); *Gee* (G. A. Williams); *Tails* (Ernest A. Ovam); *Tea Tree* (Edward H. Rouse); *The Sergeant-Major* (Walter S. George); *Oiseau* (Miss Ridpath); *London* (Mabel Peacock); *Mario* (Marion B. Martin); and *Sir Ludor* (W. E. Barker).

ILLUSTRATION FOR FAIRY STORY.

(B I.I.)

The FIRST PRIZE (*One guinea*) is awarded to *Aspirant* (Ruth Robinson, 60, Sisters Avenue, Clapham Common, S.W.)

The SECOND PRIZE (*Half-a-guinea*) to *Pan*

(Fred H. Ball, S. King, John, Clapham, Nottingham).

Honourable mention is given to the following:—*Black Spear* (Marjory P. Rhodes); *Horty* (Frederick C. Davies); *Isa* (Ethel Larcombe); *Isa* (John Thirtle); *K.* (A. K. Henderson); *Lady Di* (Dorothy Capper); *Mark Over* (Findlater McHutchon); *Malvolio* (Olive Allen); and *Van Tromp* (Egmont S. Puckett).

PHOTOGRAPHS FROM NATURE.

HAYMAKING.

(D XXXV.)

The FIRST PRIZE (*One guinea*) is awarded to *Graphic* (Chas. F. Inston, 25, South John Street, Liverpool).

The SECOND PRIZE (*Half-a-guinea*) to *Somerton* (W. E. Dowson, 10, Mapperley Road, Nottingham).

Honourable mention is given to the following:—*Dove's Wood* (A. Bèlignè); *Penrith* (T. C. Varty-Smith); *Polly* (Agnes M. Low); *St. Crispin* (W. M. Blackshaw); and *Troutdale* (A. H. Robinson).



FIRST PRIZE (COMP. D XXXV.)

The Lay Figure

THE LAY FIGURE: ON MODERN ARCHITECTURE AND DECORATIVE DESIGN.

"Don't make much ado about nothing," said the Critic to the Architect. "You lose your temper merely because a few writers in the newspapers have a disinclination, natural enough in old-fashioned minds, to welcome any note of modernness in architecture and the decorative arts."

"But they write such twaddle," persisted the Architect. "Their one aim is to bring about a reaction against every kind of decorative effort which complies with the present-day conditions of taste and thought. Note, too, the manner in which they try to make this aim real. Their appeal is made, not to the well-informed, but to the rate-paying public, so that popular dissatisfaction may be stirred up against the improved methods of teaching in the Government art-schools."

"Nor is that all," remarked the Designer. "The public is easily influenced by striking phrases, and the writers in question are trying to take advantage of this fact. Thus we are told, for instance, that the modern style of decoration imparts to all natural objects the convolutions of flames and entrails."

The Philosopher laughed. "As an old man," said he, "I cannot but be delighted with the irrepressible child in the æsthetic temperament. How amusingly childish it is, to imagine that the inevitable growth of vigorous new styles out of vigorous old forms of art can be stayed by the clamour of a few conservative old fogies!"

"If anything can impair the vitality of the new styles," said the Art Historian, "it is the habit most of us have of chattering, always with self-conscious enthusiasm, about our modernness, as if we feel secretly surprised that we are not children of a century long gone by."

"And it is worth noting," remarked the Man with a Clay Pipe, "that most art students, long before they can draw well, become wondrously anxious about their 'originality.' Well, I would sooner eat crab apples with champagne than suffer from this morbid desire to be original."

"However that may be," said the Philosopher, "you call attention to a species of mental trouble which, I feel sure, is very harmful to the cause of art. To be self-conscious is to be weak, and you may be sure that no artist who is truly modern and original—who, so to speak, has a style in his blood

—wastes his time and weakens his genius by striving to be unlike other artists."

"It is your opinion, then," said the Critic, "that the real enemy to the development of type in both design and architecture is the self-consciousness produced by a fretful anxiety to be modern and original."

"Yes, I believe that, because the new in art has ever come unbidden. It has always been a very singular personal charm showing through and modifying the influence of tradition, culture, and contemporary thoughts and needs on sensitive temperaments and creative minds."

"True," said the Critic. "But you forget, I think, that whenever a few men of genius have broken away from a slavish obedience to tradition, many weak minds have become possessed by an intense desire to be original at any price. For instance, a large number of second- and third-rate painters were thus affected in the early days of the Impressionist movement; but this did not prevent the great leaders of the movement from doing a great deal of good. Indeed, some of their qualities became a part of the æstheticism of painting, and are now so familiar to us all that their origin is rarely mentioned."

"And you believe," asked the Philosopher, "that the same thing will happen in the case of the developments which are taking place to-day in design and in architecture?"

"That is my point," the Critic replied. "These developments, acting on certain minds, certainly give rise to some wild excesses of eccentricity; but I see no reason why we should be surprised. Speaking figuratively, if we wish to have jam we must expect the scum to boil briskly."

"Granted," said the Philosopher. "Let me say, however, that I complain, not because the scum boils briskly, but because it boils over. This annoys me."

"Oh! I'm too selfish to be annoyed," cried the Critic. "To give way to annoyance, I find, is an unpleasant way of wasting energy. I prefer to be tolerant and patient."

"But I am told," said the Journalist, "that your tolerance is discreditable to your artistic judgment, since nothing but ornament, ornament, ornament, is to be found in the houses built and decorated by the men whom you most admire."

"I like such abuse," answered the Critic. "It is honest, and it does no harm. Besides, most people now recognise that simplicity not ornament, is the keynote of the new styles."

THE LAY FIGURE.



THE STUDIO

RALPH PEACOCK AND HIS WORK.

NINE years have passed since Mr. Ralph Peacock made his first appearance before the critical tribunals, public and private, recognised or irresponsible, and he has never yet failed to win from them year by year a just meed of hearty encouragement. It falls to the lot of few to gain thus at once a well-merited success, without the least help from the discipline of failure; and it is interesting to note that Mr. Peacock owes much of his good fortune to his temperamental endowment, which differs considerably from that of most artists. He is placid as well as ardent, he is patient as well as ambitious; he knows when to stop, and is quite

content to advance slowly. It is not his fretful habit to waste time by striving to make more progress in one piece of work than he can reasonably expect to achieve in it. This is why his pictures have always the charm of freshness, are always unfatigued and spontaneous; they never bear witness to the fact, so often illustrated by the efforts of young artists, that the surest way to fail is to endeavour to succeed too well.

And there is more in this than lies visible on the surface. As a rule, the æsthetic temperament is so restless, and so self-critical, that those who are endowed with it have rarely patience enough, when young, to leave well alone. They seldom remember that faults due to inexperience are inevitable, and that a genuine talent for art prospers best when it



"DON QUIXOTE AND SANCHE PANZA"

BY RALPH PEACOCK

Ralph Peacock and his Work

is allowed to develop its spontaneous forces in a free, untroubled manner. Forgetting this, they chafe and fret over the slow headway that they seem to make; and much valuable time is given to such inopportune industry as is well fitted to rob their work of its first-born freshness of sentiment and enthusiasm. Why do they thus forget that it will ever be a great deal easier to educate the critical faculty than to acquire manipulative skill, because the eyes and the brain will ever do a great deal more work than the hand? If this simple consideration were kept constantly in mind, as it ought to be, young artists of talent, however discontented with their productions, would

at least make a determined effort not to be enslaved by that troublesome desire to re-paint which worries them after each night's sleep, and so often becomes an unsettling habit of mind as debilitating as it is morbid.

Long ago, in the great days of Flemish and Italian art, this danger of the æsthetic temperament was held in check by the sternly practical course of study that art-students underwent, either as servant-pupils in the guild schools, or else as apprentices to famous masters. It was in a steady, workmanlike manner, under the guidance of a discipline that taught them patience and obedience, that they acquired mastery over their tools. Their hands were educated when their minds began to grapple seriously with the intellectual problems of art; and it was thus their good fortune to become able craftsmen before they aspired to independence as creative artists.

There are some who think that this system of training might be revived with success; they do not perceive that it is completely in opposition to the temper of our democratic type of society. For good or ill, the spirit of the age is so potent a stimulus to freedom of thought, to independence of action, that it tends to make all of us self-consciously alive to the right we have to use our minds and talents without fear of authority. In the art world this self-consciousness finds expression in several unfortunate ways: for example, in the belief, too common among art students, that a thorough knowledge of old styles hinders the development of new forms of speech in art. As well might we believe that the act of reading Shakespeare and Milton would tell against the originality of a Kipling or a Meredith.

This false notion as to the influence of knowledge on the formation of distinctive styles brings us back to the point of departure, for it certainly stimulates that impatience which causes most young artists to attempt much more than their present attain-



"SYBIL, DAUGHTER OF G. F. SCOTT, ESQ."

BY RALPH PEACOCK



"THE SISTERS," FROM
A PAINTING BY
RALPH PEACOCK

Ralph Peacock and his Work

ments can help them to achieve. To this rule, fortunately, Mr. Peacock has ever been an exception. His wise moderation has doubtless been easy to him, because of the even temperament of his mind, but it is still noteworthy as an example that most young painters could follow if they took pains to cultivate self-restraint.

Mr. Peacock was born at Wood Green, London, in 1868. On his father's side he is of English descent, on his mother's, Scotch; but of the true Scot he has little except the vigilant, cool reasonableness that enables him to succeed where so many boggle and fail. In 1882, at the age of fourteen, he joined the South Lambeth Art Schools, and for some years he worked there twice a week in the evening. His father encouraged him by studying in the same class. Meantime, during the day, he was being prepared for the Civil Service, and no serious thought of following art as a profession came to him till he was eighteen. It was then that the late John Pettie, the well-known Scotch painter, after seeing a portrait study, not only encouraged him to persevere, but spoke to his father in such a hopeful manner that a career in art seemed to offer at least as many chances of success as a berth in the Civil Service. So it was decided that Mr. Peacock should take up painting seriously.

As a means to this end he went first of all to the Art School at St. John's Wood, where he worked diligently for a year; then, in 1887, he became a student in the Royal Academy Schools. It has long been a custom to speak disparagingly of these schools, and hence it is worth noting that Mr. Peacock is not one of their adverse critics. He thinks of them always in much the same way as most University men look back to their old colleges; he retains pleasant memories of his Alma Mater; and whatever may be said about the system of training, he found in the schools abundant opportunities of working among students whose methods were unlike his own and whose competitive aspirations turned the painting of life-studies into a sport. Quite apart from this, the remarkable progress made both by Mr. Peacock and by several among his fellow students, as, for instance, by Mr. Gerald Moira, certainly proved that the Academy was then efficient as a scholastic institution.

In 1890 Mr. Peacock ceased to attend the day class, and partly by illustrating books, partly by teaching three days a week in a school at St. John's Wood, he managed to keep himself whilst he took part in the biennial competition for the Gold Medal and the Travelling Studentship in Historical Painting. The subject chosen was "Victory." Each competitor was left free to deal with it from the historic or imaginative point of view that appealed to him most strongly, and a contest unusually keen and close was expected. Mr. Peacock, it is interesting to note, hesitated for some time in his choice of *motif*. He first attempted



"GEORGETTE, DAUGHTER OF
GEORGE MOSENTHAL, ESQ."

BY RALPH PEACOCK



"BUNNY," FROM A
PAINTING BY
RALPH PEACOCK

Ralph Peacock and his Work

to put on canvas a radiant figure of Truth surrounded by a number of human forms that typified man's illusions and meaner passions, and that tried in vain to disconcert their kind enemy. But it soon became clear to Mr. Peacock that this was not a good subject, so he turned away from it and settled down on a far better one, wherein he could attempt to show the full extent of the knowledge that he had acquired in the schools: knowledge of perspective and of archæology, as well as of drawing, of anatomy, of formal composition, and of painting. The canvas that he painted has been well described as a school-piece, as a

pictorial examination-paper; considered as such, it leaves little to be desired. No doubt the story in it is made dramatic in a manner that is coldly, as well as rather stiffly, academic; but there is a vigorous directness in its appeal, the colour is good, and the handling has breadth and is suggestive of much careful thought. The jury of Academicians decided, certainly with justice, that Mr. Peacock had faced and overcome the greatest number of difficulties, and for this reason the Gold Medal and the Travelling Studentship were awarded to him.

During his absence from England, which lasted

nearly one year, Mr. Peacock saw many historic places and made many good sketches from nature, all remarkable for a painter-like directness of touch, a happy choice of subject, and a delightful appreciation of the varied loveliness of sunlight. He touched at Gibraltar, he sketched at Tangier, and he lingered for six weeks at Granada, painting the Moorish ruins and enjoying a liberal education in fine colour. About the middle of May, 1892, Mr. Peacock left Spain by boat for Genoa, and, travelling by way of Florence and Venice, found cool weather in the Swiss mountains. He set up his abode in the hill-side village of Wasen, situated in the St. Gothard valley, midway between the refreshing fertility of the lowlands and the bleakness of the arid heights. At Wasen, during the summer, Mr. Peacock studied the wonderful effects of light and shadow seen on the mountains; also he brought to completion, and sent to the Institute of Painters in Oil Colours, a well-handled landscape finely characteristic of the scenery around the village. The summer gone, he went back to Italy, not without reluctance—for the charm of the country was strong upon him—and passed a good many days in the galleries at Florence. When this duty was discharged, he returned to his sketching life in the open air, making his temporary home at Settignano, a village close to Florence. It was here that he painted his picture of *Oxen Ploughing* that attracted favourable notice at the Academy in



"ETHEL"

BY RALPH PEACOCK

(In the Chantrey Collection)

Ralph Peacock and his Work



"AT A CITY'S GATE."

BY RALPH PEACOCK

1893. For the rest, Mr. Peacock visited Perugia, Sienna, Rome, Naples, and several other places, spending about five months in Italy.

The happy results of his busy holiday soon became evident when Mr. Peacock returned home to England and settled down to studio-work in London. At the Royal Academy of 1893, in addition to the picture of *Oxen Ploughing*, he exhibited a humorous piece, showing an Arab in heated argument with a negro, who, with a comical seriousness of manner, quotes from the Koran: "Verily man is created very impatient; when anger moveth him he is full of complaint." The fun in this scene is real comedy, and the handling has some of the fresh vigour of a good sketch made rapidly out-of-doors.

The following year, in 1894, the artist's principal picture at the Academy was *Don Quixote and Sancho Panza*, an illustration of which is given on page 3. The Knight and his Squire have just come forth from a sombre wood of purple pine trees. It is evening, and far away to the left, beyond the wood, the hills are touched with a glint of orange-red sunset. Sancho is overcome by the day's adventures, while Quixote declaims with a sort of heroic pathos.

It will be noted that this conception of Don Quixote is a noble one; there is nothing ridiculous about it; and this applies to very few pictures of "the errant Star of Knighthood." Charles Lamb says: "The artist that pictures Quixote (and it is in this degrading point that he is every season held up at our Exhibitions) in the shallow hope of exciting mirth, would have joined the rabble at the heels of his starved steed." This reproach Mr.

Peacock has not incurred. In some other respects, no doubt, his picture may be criticised. The donkey, for instance, looks too slim to bear the weight of Sancho, and one cannot but wonder where the flies have gone, so peaceful are Rosinante and the ass after their day's journey through the heat.

Three later subject-pictures, *Bunny*, *The Sisters*, and the graceful and fanciful painting entitled *Die Falsche*, reproduced in colours, may be studied in this article. The style in each one has matured—has become, indeed, a true painter's style, ceasing to be that of a clever student fresh from the schools. *Bunny*—a picture seen last year at the Royal Academy—represents a little country girl seated in a wood under a tree. Her dress is purple-grey, and there are purple flowers in her hair. The background, dotted with patches of green moss, is a scheme of autumn-looking tones, very warm and quite harmonious. It is an attractive picture, good in colour, tenderly quaint in sentiment, and very well painted. It now belongs to the Perth Gallery in West Australia. As for *The Sisters*, the general effect of its colour-scheme is indescribable. The dresses are in shades of grey, the background is a deep, mahogany brown—a colour that contrasts admirably both with the English delicacies of the flesh tones, and also with the golden hair of the younger sister, and the rich brown hair of the elder. There is, if I mistake not, in the beauty of this work a trace of sweetness similar to that which impairs the elder Dumas' gallant character-study of his favourite heroine, Louise de la Vallière, but, however this may be, *The Sisters*, considered as a whole, is among the most successful and pleasing

Ralph Peacock and his Work

pictures that Mr. Peacock has painted. In a little while it will be hung in the Tate Collection, for the artist has presented it to our National Gallery of British Art.

The title of the painting reproduced in colours—*A rose, a lily, a dove, a serpent, a little honey, and a handful of clay*—(*Die Falsche*) needs a few words of explanation. It was taken, with the omission of four words, from a line in the following passage in Mr. William Smart's monograph on "Fair Women in Painting and Poetry," that bears the date 1894:—

"In the beginning, said a Persian poet, Allah took a rose, a lily, a dove, a serpent, a little honey, a Dead Sea apple, and a handful of clay. When He looked at the amalgam it was woman. Then He thought He would resolve these constituents. But it was too late. Adam had taken her to wife, and humanity had begun. Woman, moreover, had learned her first lesson: conveyed in the parable of the rib. Thus early did the male imagination begin to weave a delightful web for its own delectation and advantage. When, after a time, the daughters of Eve convinced the sons of Adam that a system of dual control would have to be put into effect, there was much questioning and heart-burning. Satan availed himself of the opportunity. He took man aside, and explained to him that woman had been reasonless and precipitate, that she had tempted him before she was ripe, and that he was a genial innocent and very much to be pitied. Further, he demonstrated that if she had only waited a little, all would have been well. But, as it was, the rose had a thorn, the lily had a tendency to be fragile, the dove had not lost its timidity, the serpent had retained its guile, its fangs,

and its poison, the honey was apt to cloy, the Dead Sea apple was almost entirely filled with dust, and the clay was of the tough, primeval kind, difficult to blend with advantage, and impossible to eliminate."

Struck with this passage—(we may suppose, I daresay, that Mr. Smart is himself the Persian poet)—Mr. Peacock attempted to paint such a type of youthful womanhood as should not be at variance with the spirit of its meaning. But the choice of title is really a matter of but little importance, for the picture itself is quite pleasing enough, when viewed as a work of art, not to need a name. To this picture, in 1898, a gold medal was awarded at the International Jubilee Exhibition in Vienna.

Mr. Peacock's art in portraiture, now so varied and so meritorious, is represented in this article by



"HOPE, DAUGHTER OF
R. E. PROTHERO, ESQ."

BY RALPH PEACOCK



A RHYME OF NO CONSEQUENCE

ONE

I dressed myself in an old-world gown,
 "Why should I not?" said I,
 'Tis the prettiest thing I have seen this Spring
 With a world of garters to fall and cling.
 'Tis fit to be worn by the queen of a king -
 "Oh! I'll set the fashion," laughed I,
 "The robes of the days gone by
 Were lovelier far, they had colour and grace
 And deserved to be near to a maiden's face
 While ours of today! I sigh."
 Proud as could be seen I
 Went down to the town in my old-world gown
 I tripped as the folks came by

ILLUSTRATION DU JOUR

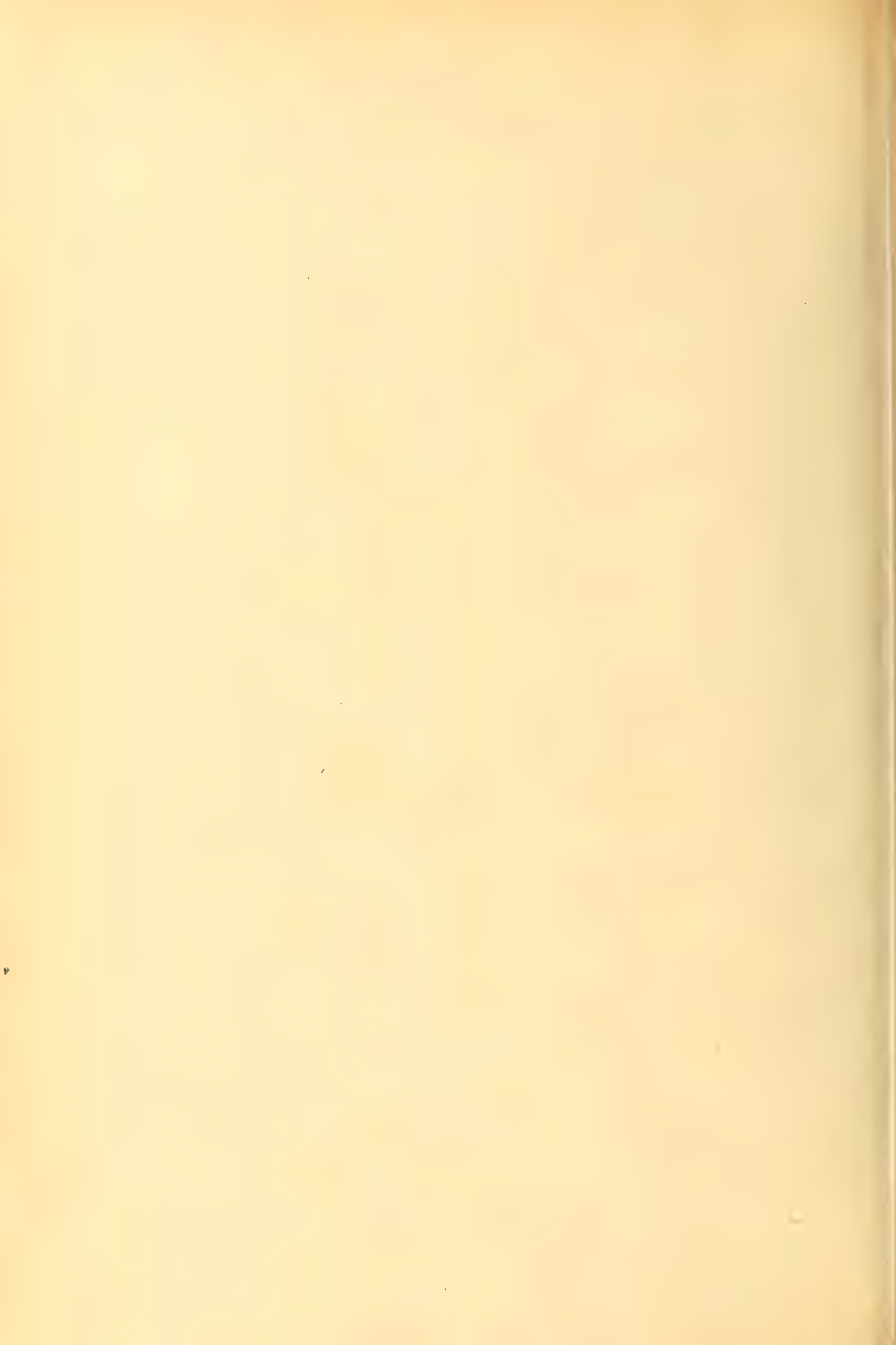
1888

1889

1890

1







"DAISY, DAUGHTER OF EDWIN TATI, ESQ."

BY RALPH PEACOCK

five illustrations. There is in all these portraits a note of real distinction, and he who looks at them critically will perceive, also, that the artist has, among other gifts, a true and fine sense of character, a refinement that is manly as well as suave, a good style, easy, graceful, unpretentious, and, last of all, a sympathy for children that could not well be more winsome than it is.

WALTER SHAW SPARROW.

MAORI WOOD CARVING. WRITTEN AND ILLUSTRATED BY C. J. PRÆTORIUS.

THE origin of the Maoris is involved in some obscurity, and little is definitely known about the

subject. Native traditions in considerable number, however, profess to explain how the race first found its way to New Zealand. Legendary tales have been handed down by word of mouth for generations, and in many different versions, of the story of their coming; but it is impossible to say exactly when they first arrived at New Zealand, or where they came from. Some tell of how their forefathers migrated in canoes after a civil war, from Hawaiki, in the far north-east, supposed to be one of the Tongen group of islands; the names of the canoe builders and the crew are remembered, and the spot where they first landed is pointed out.

They repeat, in successive generations, the names of great chiefs descended from those who came in the famous canoes.

By such reckoning they account for about eighteen generations, making about four or five hundred years since their first arrival.

Many of these tribal legends are garnished with tales of wonder, of which the following is a specimen:—The builder of one of the canoes went into the forest and felled a large tree, of which to make the hull of a canoe. Returning next morning, he found the tree had got up in the night and was standing growing again.

Another piece of tradition ran as follows:—As one of the canoes left the shores of Hawaiki a distinguished magician was left behind. On their arrival at the New Zealand coast, behold! there was the magician, waiting to receive them, he having crossed the ocean on the back of a friendly sea-snake, in a similar manner to Arion on the dolphin's back.

The physique, language, and traditions of the

Maori Wood Carving

Maoris would suggest a Polynesian origin. As a people, they have produced some of the finest art under barbaric conditions.

The present intention is not to make an exhaustive history of their art from the early times, but simply a record of some of the finer examples of carved wood, most of which are in the British and other museums.

All kinds of wood of the Island seem to have been used for carving, some of the principal ones being Totara, Kauri (pine), Manuka, Aki.

The tools used by the old carvers were few and ingenious; the illustration (for which I am indebted to Mr. J. Edge-Partington's "Album of

for drilling stone only, but it is probable that, having such a tool in their possession, they would use it for wood also. Again, there is no doubt that the greenstone adze was another tool much used in the rough hewing of their carvings, although it was not really a wood-carving tool as we understand the term; but remembering that an object had to be cut from a log, often a large log, it is only natural that the adze should have been much used. All the finest carving was done with these primitive tools, and long before Europeans came to the Island.

Since they have had the advantage of iron and steel tools, and European civilisation, the carvers



STYLE OF CARVING CALLED "KOHAI"

FROM A DRAWING BY C. J. PRÆTORIUS

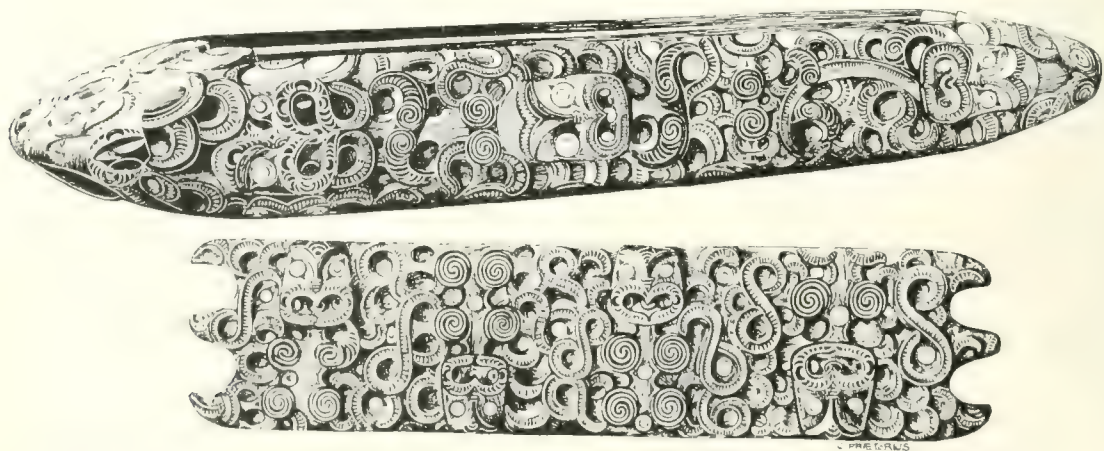
the Pacific") shows a few types of tools used in the old days (see page 20).

Whale's bone, basaltic stone, flint, green jade and quartzite are the materials of which the tools were frequently made.

The two drills shown in the illustration, figures Nos. 5 and 6, are said, by some, to have been used

have ceased to labour, and the individuality and excellence of their work has rapidly disappeared. Only a little inferior carving is now done, obviously for the market.

Although in their designs the Maoris had many circles and curves, no compass or measuring tool was ever seen in the hand of a carver, who relied on



CARVED FEATHER BOX

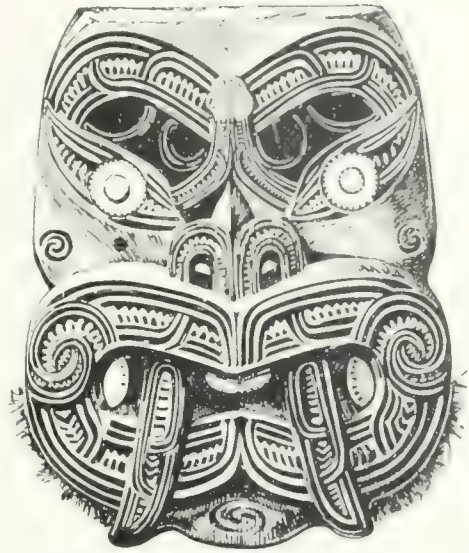
FROM A DRAWING BY C. J. PRÆTORIUS

Maori Wood Carving

his eyes and hands only. When he carved, as he often did, a number of concentric circles on a rafter or beam of his house, the circles were quite unworthy of the name, and always tended to an irregular oval form, quite out of drawing, but the general effect was none the less decorative. There seems to have been no limit to his sense of decoration, and it is to be noticed that the ornament rarely weakens or interferes with the original use of the object.

We can picture a native about to start work. Having selected his log of wood, often many feet in length and thickness, armed with his simple tools he begins to carve, say, a canoe prow.

The first thing done was to roughly shape the general form of the whole prow; this completed, he selects what he considers a suitable spot and carves a head, probably with large goggle eyes and the tongue protruding. This head being finished, he pitches upon another place, some distance from it, and carves another, and again, until there are as many heads as fancy may dictate. Sometimes there are as many as fifty in a fine canoe prow.



MAORI CARVINGS

FROM DRAWINGS
BY C. J. PRÆTORIUS



3

He next makes the body, which is generally squat and ungainly, the size varying according as space permits.

In a hand there are often three fingers and a thumb only.

The prow is generally surmounted by a large grotesque head.

When the figures are quite done the intervening spaces are filled with coils and short curves, which the Maori knew so well how to carve and draw.

The effect of the finished prow, which often

Maori Wood Carving

took years to do, was an intricate and lace-like design, the small details being balanced with long sweeping curves through the design. The prow was painted red or black, and bunches of albatross feathers hung around it at intervals.

Canoes have been built as long as one hundred and ten feet, the carved prow and stern being from six to eight feet in height.

The finely-carved canoe paddles to be seen in museums were not used in these canoes, but by chiefs in their war dances.

In carved heads there seem to have been two styles, firstly, an effort to produce a life-like head

showing a certain amount of drawing and modelling, and, secondly, heads of a grotesque and decorative nature, devoid of any sense of proportion or grace.

These, no doubt, were not supposed to be ordinary heads, but represented gods or demons, and were intended to awe the beholder. The finest work in the round is found in their effigies and house slabs, the roughly-carved heads and figures being outside their houses and in the palisades which surround their villages.

In the illustration (page 17) are shown four heads. The top one is treated in a conventional and bold manner, and was placed at the top of a house gable. The second head is far better work, and more realistic, showing a finely-carved tattoo pattern on the face. The mask was hung up as a warning to trespassers, implying the fate of such.

This specimen was brought to England by the late Sir George Grey, and is now in the British Museum.

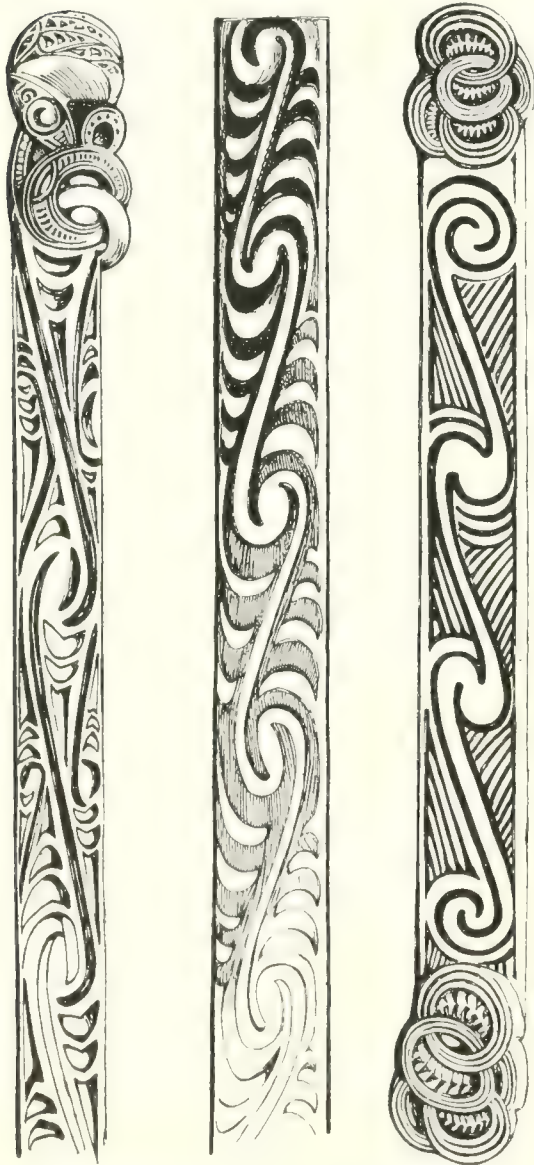
The small head (No. 3) is an example of simple, bold carving, and is that of a little deity supposed to preside over fishing expeditions; the expression is one of incredulity.

The fourth figure is of a class that is generally historic, being the effigy of an ancestor, and judging by the moko (face tattooing) of some important man. There was evidently some effort on the part of the artist to make this family portrait of pleasant expression, but as a triumph of realistic beauty it is a failure. Tattooing is shown on the deltoid muscles and the thighs.

Much attention was paid to the decoration of what are known as feather boxes. When the Maori was not wearing in his hair the sacred huai feathers—which are greatly prized among them—they were carefully preserved in these boxes, called by them "papa whakiro." On these boxes is found the most elaborate ornament, composed of human figures and curves, with many shell discs set in among the carving. These boxes are generally cut from a solid piece of hard dark wood. All the outer surfaces were ornamented.

The illustration on page 16 is of a fine specimen of such work, and is to be seen in the British Museum. The elaborately carved hand club shown on page 19 is a curious combination of ornamental designs of human figures, scrolls and curves: the large head suggests that of a bird, but is probably a very debased form of human head, the eye, eyebrow, nose, and teeth being shown.

The knife (page 20), with a cutting edge composed of a series of shark's teeth, is said to have been used for killing human victims for sacrifice.



CARVED BORDERS
FROM CANOE PROWS

FROM DRAWINGS BY
C. J. PRÆTORIUS



CARVED STERN OF A WAR
CANOE AND CARVED HAND-
CLUB. FROM DRAWINGS
BY C. J. PRÆTORIUS



SACRIFICIAL KNIFE

FROM A DRAWING BY C. J. PRÆTORIUS

The ornament is composed of three grotesque heads and three fern coils.

The carved staff called "hani" was carried by chiefs. Ordinary ones have the top carved only,

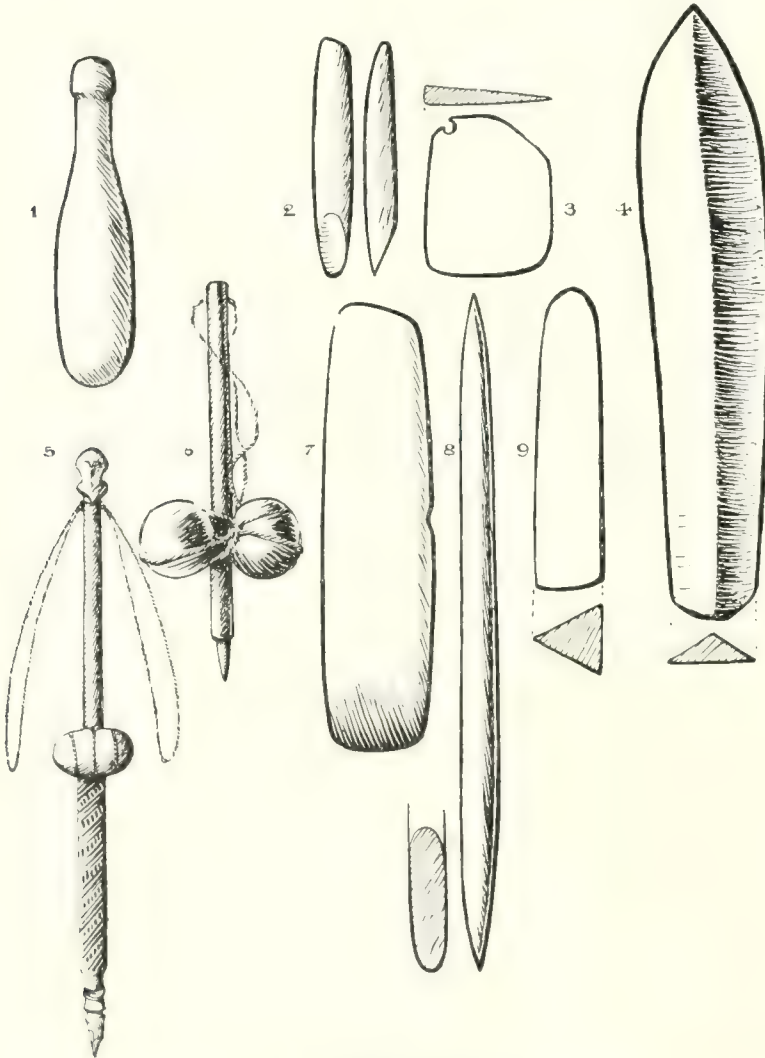
but the one shown on p. 21 is entirely covered on both sides with a running style of ornament; the top—by many taken for a spear head—is a very debased form of human head; the two eyes are made of the usual bright shell, above which the lips are shown.

From the lips protrudes an enormous tongue, out of all proportion to the other parts of the face.

This special sized tongue is quite intentional on the part of the carver, for, when in the hands of the chief, during his harangue on the subject of his enemies, the staff is thrust in their direction, the protruding tongue being the greatest insult to a Maori.

The larger and more protruding the tongue, the greater the insult.

The origin of the style of Maori carving is said to have been invented by one Rauru, a son of Toi, who lived in the Bay of Plenty twenty-six generations ago. This style has survived throughout their carving from the beginning, and the Maori has the greatest reverence for it. Were he to deviate from the accepted style the vengeance of the gods would fall upon him, not to mention the crime of violating the accepted rules of art. Instances are remembered where distinguished men



CARVING TOOLS

1. Mallet of whale's bone. 2. Greenstone gouge. 3. Greenstone ground to a cutting edge. 4. Stone implement for boring and cutting wood. 5. Flint-pointed drill with stone weights. 6. Drill with greenstone point and stone weights. 7. Ancient chisel of whale bone. 8. Pricker and chisel of greenstone. 9. Implement of quartzite used in smoothing wood.

Sporting Cups

have lost their lives for leaving the beaten track of the true style.

Even under such restricted conditions great variety is to be found in the ornament. The figure is depicted in many odd and curious ways, and, taking the head alone, an interesting sequence can be made —i.e. from a good realistic representation of a head a series of degenerations can be found, until the head is merely suggested by a few interlaced rings.



The eyes in effigies and masks are generally made of haliotis shell. Similar eyes are found let into other parts of the body, the centre of the chest and on the hip. These, I am informed, are meant to represent in each case a sense. Eyes and heart one can readily understand, but to fully appreciate the hip sense one must have undergone the torture of being tattooed in the Maori style on that part of the body.

Three ornamental borders taken from the edges of canoe prows are shown on page 18, including a repeating border, stopped at intervals with a head or loop. All these patterns have a certain meaning, but it would need a very long study with the natives before a complete analysis could be made of all the details of ornament and tradition.

An interesting pattern of ornament with its native name is reproduced on page 16. There are many varieties with only slight difference in the design, with different names. It is curious that hardly, if ever, in their carving, plants, animal forms or fish are to be seen; but when one recollects that the penalty of originality was death, it can be understood why there were so few departures from the art created by Rauru the son of Toi.

In the old days all natives carved. If a man died leaving an incomplete canoe prow, or any other elaborate work unfinished, his sons carried on the work.

SUGGESTIONS FOR THE IMPROVEMENT OF SPORTING CUPS AND TROPHIES. PART III.

MR. ALEXANDER FISHER, whose design for a yachting cup is reproduced here in colours, may justly be looked upon as the awakener of the renewed practical interest which the art of enamelling has begun to excite in England; and he certainly proves year by year that he is not one of those artists who allow the worldly influences of success to make them either slack or timid in their quest of progress. It has been said that an artist ought always to be ready and eager to risk all the reputation he has won for the sake of the larger and wider fame that effort and courage and patience may enable him to gain. He must never tell himself, while health and strength last, that his own province in the kingdom of art is full-grown and in perfect order. In his temper of mind there should ever be something of that imperial recklessness which has played so great a part in the history



CARVED PADDLE

CARVED STAFF

CARVED CLUB

Sporting Cups

of every colonising race, whether ancient or modern. And there is, no doubt, plenty of reason in this train of thought. It does not mean, of course, that an artist ought to be blind to the limits set by Nature to the range and force of his talents. He may be as keenly alive as you please to his limitations, and yet feel quite certain that, in order to bring his talents to their full and complete development, he must adventure much all his life, scorning delights and living laborious days. To appreciate the truth of this we have but to remember that only three or four artists of our time have thus matured their inborn gifts and fulfilled the promise of their youth. The others—we speak of well-known men—the others have all been, in some respects, self-condemned failures in the midst of their fame and popularity. Many have been lotus-eaters in the unsunned realm of the epicene; many have coquetted with their purchasing public; others have shown in various ways that their spirit of enterprise lacked energy enough to make its way through the perils of success. And it is worth while to note these things here because the revival of design and handicraft suffers already from the effects of a dillydallying temper among

several men of great ability who were its energetic friends only a few years ago.

To be brief, the arts are best served by those among their followers who think it better even to fail utterly in difficult new efforts to advance, than to stand still and repeat themselves as clever petted children do. Now, it is in this progressive frame of mind that Mr. Alexander Fisher pursues his calling; and if, in some of his enterprises, he has fallen far short of his expectations, still his leading as a pioneer makes for real progress, unlike the unadventurous work done in enamel by most of his contemporaries, both English and foreign. And let it be remembered, also, that he, and all English art-workers in enamel, have difficulties to encounter other than those of an artistic kind, for colour in metal-work, like colour in external architecture, is not by any means appreciated as it deserves to be. This is why the manufacturing silversmiths very rarely think it worth their while to enrich their sporting trophies and cups with enamels, or with beautifully tinted stones and shells. Upon this regrettable fact we dwelt for some time in the second article, but we are glad to return to it once more for the purpose of adding to our own remarks a few

apposite reflections by Mr. Fisher. The following passages give the substance of several letters and conversations:

“It is a common saying among visitors to this country that England is full of colour, so abundant are the flowers, and so variously green and lovely are the grass and the trees. Great Britain is, indeed, a green land encircled by the beautiful blue sea; and I am inclined to think that we may learn from this fact why most English and Scotch painters have been, and still are, good colourists. Were it not for the influence of our grey, smoky towns and cities, an influence that tends to weaken the sense of colour in those



SPORTING TANKARD

DESIGNED BY A. H. SMITH



Sporting Cups



SPORTING CUP IN SILVER AND ENAMELS

BY FRED APPLEYARD

on whom it acts constantly, most English people would, I believe, have a strong natural desire to introduce gay and delightful tints into their architecture, their sculpture, their metal-work, and what not besides. To counteract the influence in question will not be easy, but something may be done by every artist who remembers that form, however beautiful, may be made more attractive by a discreet use of fine colour.

"As to the colour decoration of metal-work in copper, bronze, silver, and gold, it is best obtained, I think, by the use of enamel, because enamel, more than any other decorative substance, becomes a part of the metal employed, being fused by fire on to its surface. Not that I wish to discredit the use of stones, shells, and inlays of metal. All these good things are invaluable when wisely employed, but it pleases me to think that the art of enamel reigns as a queen over them.

"For the rest, none can think seriously of this art without wishing to get a few practical hints as to the distinctive value in metal decoration of translucent and opaque enamels. The opaque are most admirable to me when applied to a surface that is viewed at some distance, that is to say, not close at hand. The translucent enamels, when employed in little pieces, are to my eyes incomparably more precious and more beautiful than the opaque; but

when used on comparatively large surfaces they absorb the light and look dark without colour, except where the light is focussed, so to speak. Here the gem-like brilliance of a transparent enamel gleams and sparkles; elsewhere it is not effective. Thus we lose much when we squander translucent enamels over the whole surface of an object that we wish to decorate. They are seen to the best advantage when they are as gems surrounded by a finely-treated surface of silver or of gold. How exquisite then is the contrast between the enamelled part and the metal!"

Mr. Fisher's remarks ought to be helpful to goldsmiths and silversmiths, and we hope that they will help to bring about a judicious practice of employing both translucent and opaque enamels in the making of sporting cups and trophies.

As for the characteristic yachting cup designed by Mr. Fisher, it has been reproduced in colours from a drawing in pastels. Seated on the lid, with waves surrounding her, is a figure of Amphitrite, goddess of the sea, who holds in her right hand a tiny archaic statuette of Victory. The figure of Amphitrite would be carved out of Connemara marble, popularly so-called, or else out of onyx marble, a banded variety of calcium carbonate resembling onyx. Translucent enamel would be used for the blue waves, Burmese gold—it has a

Sporting Cups

reddish tinge—for the statuette. The bowl of the cup is coloured to represent burnished silver-gilt. Just below the brim two rows of little cone-like shells are indicated. These shells have two spiral bands, one dark blue, the other green; thus they repeat the colours of the upper part of the cup, and by this means prevent the silver-gilt from telling too strongly against the blue tones of the waves and the green figure of Amphitrite. There are some other notes of blue in the small columns of lapis lazuli, which rest on the five curved branches of the silver stem, and help to support the bowl and its cover. As to the seaweed ornament in red, that is to be enamelled in *champlevé*: and this applies also to the blue sea-snake that lies curled up around the stem's base. There is plenty of scope here for obtaining fine contrasts both of surface and of colour, and we have no doubt that in Mr. Fisher's hands the design would work out well.

And now for a few words about the other illustrations. There is a pleasing design, graceful in shape and full of thoughtful study, by Mr. Fred. Appleyard, who won so many prizes last year in the Students' Competitions at the Royal Academy; and there are two sketch-suggestions by Mr. A. H. Smith,

whose excellent designs for ironwork are doubtless well known to readers of *THE STUDIO*. One sketch is a suggestion for a tall sporting cup in silver, while the other would be effective if carried out in pewter. The design for a sporting trophy, illustrated on page 27, was designed by Miss May Brown, a student at the Goldsmiths' Institute, New Cross. It is admirably drawn, and, considered as a design, it has considerable merit. This trophy would be entirely wrought, the bowl and base hammered from plate metal, the base further enriched by *repoussé*. The supports would be made out of thin bar metal and wire, hammered and wrought to the required sections. The rim of the bowl would be treated in the same manner, wire being applied as indicated so as to give strength and substance.

Another illustration represents a cup designed and executed by Miss Gertrude Smith. It is a challenge cup for fencing, made for the boxing and fencing club at Cambridge University. It was presented to the club by Mr. L. Salaman. On one side it is ornamented with a *repoussé* figure of a man fencing, and on the other, with the Cambridge coat of arms. A border of letters in *repoussé* runs around the bowl. The foot and the stem are decorated with bands of wrought silver. The workmanship throughout shows thought and skill, the form is attractive, and we note also with pleasure that in this cup Miss Smith has defeated the manufacturing silversmiths on their own ground, by producing at a moderate cost a very creditable piece of silver-work. This goes to prove, we think, that there is still room in England for any clever young silversmith who has pluck enough to be altogether independent of the factory-system, like the art-craftsmen who live and work in the Rue du Temple in Paris, where "the little industries" abound and flourish.

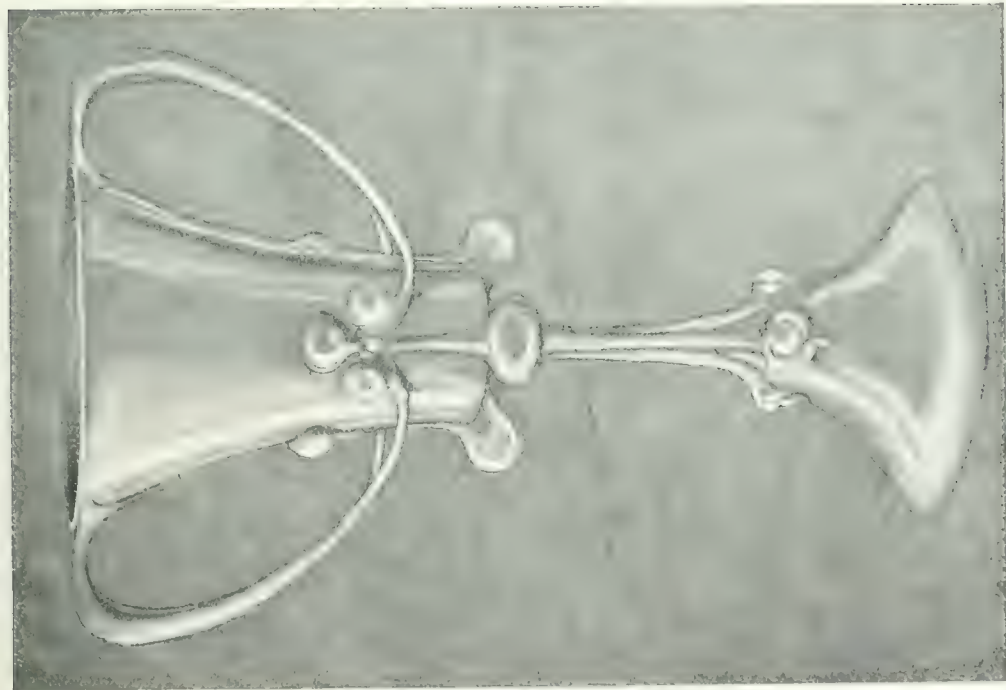
Time was when such industries were so common and so prosperous in England that many thousands of skilled workmen were able to earn all they needed without sacrificing their independence of mind and their joy in being thorough. In those days the national workshops were fine schools, both of craftsmanship and of character, and none can say with truth that their gradual disappearance, under the discipline of the iron factory system, has not been very harmful in many respects. It is thus an important thing to believe that, thanks to the growing influence of the art movement, there is now once more a fair chance of success for any young craftsman of talent who has enterprise enough to start a little industry, and sufficient determination to bide his time with patience.

(To be continued.)



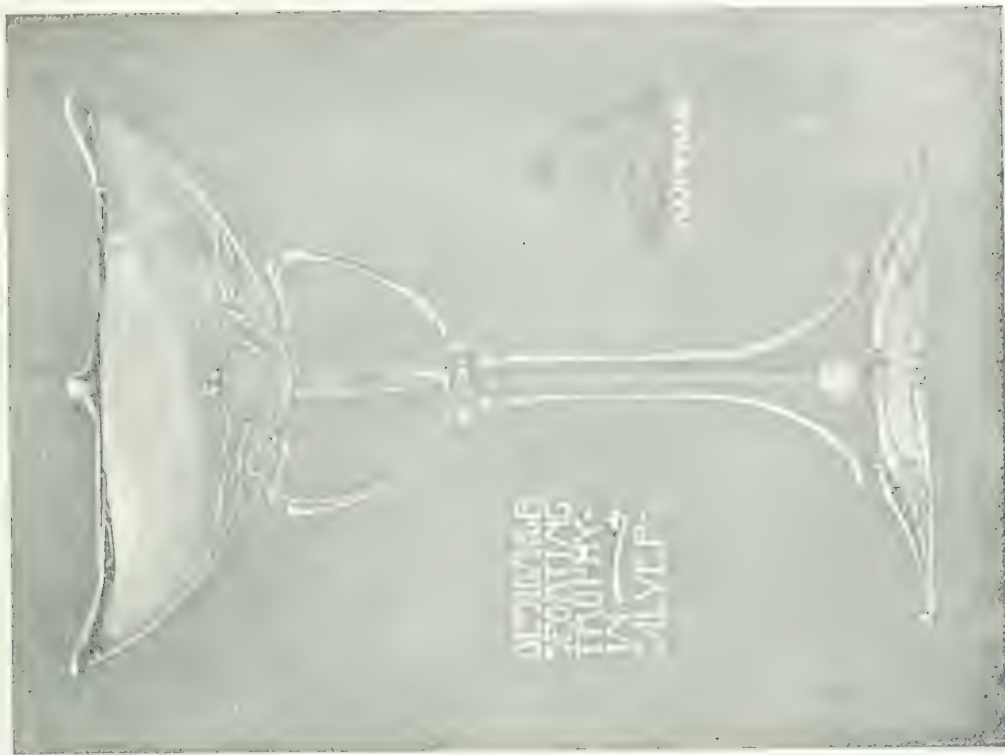
CAMBRIDGE FENCING CUP

BY GERTRUDE SMITH



DESIGN FOR SPORTING CUP

BY A. HAROLD SMITH



SPORTING TROPHY

DESIGNED BY MAY BROWN

Garden-Making

GARDEN-MAKING. BY EDWARD S. PRIOR.

It is the intention in this short essay to take gardens modestly, since their making is a simple homely work within the reach of any one who has the control of a quarter of an acre or less. At the same time—because of this homely work rather than in spite of it—it will be claimed that garden-making is an art, bounded by conditions which can be abused as well as used; that if it be easy to make a good garden, it is sadly easy to make a bad one; for that, in gardening as in all arts, sense and feeling produce beauty, while perverseness and indifference make ugliness.

Nor do I think gardeners are unconscious of this art of theirs. The sense of being an artist, of creating

something in expression of his own individuality, comes home to many a man for the first time in his trial to make his own garden. Since the playing days of childhood he has been under the sway of other people's art—it has all been done for him. The general or average experts in clothes, in bric-a-brac, in house and furniture have supplied him, while his own heart and fancy have been in his business—in the livelihood necessary to buy his surroundings. But when that livelihood has prospered so that he has house and home and leisure as well, he takes to his garden with the feeling that he can here do something of his own, shape beauty as he likes it, and with the joy of a creator see that it is good.

It is, therefore, to garden-makers as artists that this paper is addressed. It purposes to deal with its subject under three heads: first, the principles; secondly, the practice; and, thirdly, the materials; and to see where the conditions lie in each.

Now the inherent motive of art is that it is made by man for man's purposes. The garden artist will immediately recognise and cling to this principle as his guide. Yet though the way seem plain, there lie in wait for him beguiling phantoms who would lead him astray. Of these false *eidola* the most plausible is that which calls itself the "Natural" garden, pretending that a look of wildness is more beautiful than anything man can make. Such should go by the name of the unnatural garden—for, since man is a part of Nature, his natural garden will be that which shows itself his, not by its wildness, but by the marks of order and design which are inseparable from his work. If, however, "Nature" be defined as being that motive in the universe which lies outside



EXAMPLE OF CLIFF GARDEN

BY R. T. BLOMFIELD

Garden-Making



EXAMPLE OF CLIFF GARDEN

BY R. T. BLOMFIELD

us, how shall man make Nature's garden? She has *her* gardens wherein hundreds of years count as the seasons, but will man, the thought of one of her seconds, do as she? The garden of this earth is too big a thing for his private enterprise; it is too solemn, too terrible. Pan, as Stevenson has it, "stamps his foot" as well as "trolls on his pipe." "It is a shaggy world, yet studded with gardens." Yes; tangled woods, briar-beset, but sometimes carpeted with bluebells; foetid bog-mosses with glittering islands of potentilla; weary Alpine cliffs with cushions of gentian; so are laid out Nature's flower-beds. But what

catastrophes of flood and avalanche cleared the ground: what volcanic fires gave the richness of their dressing: what centuries of frost and snow, of rain and wind prepared the soil for a short lived brightness! And how many miles of fallow lie round these plots of Nature's display? Can man pretend to Nature's length of years and Nature's spaces? To sprinkle bulbs under trees and make tangled tufts of perennials may be a pleasing fancy, but why call this pretence a wild or *natural* garden?

And in just as false a position stands the landscape gardenist. He, too, would pretend with big words to what is impossible, and show failure by equal incompetence. That an art of garden-making might be founded on that of landscape-painting was an idea that came with that most artificial phase of the painting art some two hundred years ago, when landscapes were composed with nymphs, grottos, temples, and terminal figures. No doubt gardens could be artificially furnished with such adjuncts as appear in Watteau's and Boucher's canvases. But now landscape-painting realizes other emotions than those that can be engineered like stage-scenery. Our painter has his impression, his point of view, his special atmosphere in each picture. But the garden is to be viewed from a thousand points, in a thousand lights, and with every hour a changed impression. The conditions

of the two arts have separated as wide as can be. Must we walk in our gardens blindfold till we stand at the ideal point of view, and then wait patiently for just the right light ere we venture to see the art? No one admits such absurdities. An art which aims at making in a garden what we call "scenery," is an exercise of human foolishness on a footing with the pretence of man's wilderness. Of course both ideas claim literary sponsorship: but the "Heath" of Bacon's famous essay was no more "the Garden wild" of our Mr. Robinson than Milton's description of "Paradise" could be realized in the landscape gardens of Kent and Shenstone.

Garden-Making

The fact is that such ideas of "Nature" and "Landscape" in the garden have been kept alive by the make-believe of certain professionals, who, taken at their profession by wealthy men, have wasted much money in purposeless mound-raising and valley-sinking, in the clumping of shrubs, and disposing of shapeless water-pools, with "rustic" bridges, and dribbling waterfalls, all wherewith to manufacture points of view, that when achieved are equally nightmares to both painter and gardener. Fortunately the small proprietor need not be at the mercy of such ambitions. He cannot seriously propose in his acre or two to model a Turner or Corôť any more than an alpine precipice or a prairie meadow. But unfortunately the unthrifty technique and the unworkmanlike gardening of the professional landscapist is easily acquired, and the dregs of his system are drunk to the bottom in the untidy beddings, winding purposeless paths, the irregular water-puddle, the rockery and the rhododendron clump, which recur not only in our great places, but in too many villa front-plots "*usque ad nauseam*."

And it is pitiable to see to-day books on gardening, ambitious to sum up the gardening science of the century, prefacing their practical treatises by a dish-up of all the puerile recipes of this exploded landscape ideal. And sad too to find that even the flowers that can be grown in an English garden cannot be detailed without our author posing as the child of "Nature," whose teeth are set on edge by the sour grapes of "Art."

But there is yet another theory of the garden which brings the art of its making to naught, and this is the ideal of specimen growth. What does the laying out matter, say some, when the one thing in a garden is to have the perfect growth of the perfect flower. This is what makes the gardener and therefore the garden. But we might

as well say that "the art of painting lies in the perfect laying on of the perfect colour—this is what makes the painter, and therefore painting." As a matter of experience no garden beauty, but considerable ugliness, seems to result from the labours of the flower specialist, the grower of the perfect flower, whether his mania be for roses, tulips, or daffodils. For connoisseurship is not by its nature a love of art, but only of preciousness. Its care is not for the beauty of garden flowers, but for something bigger, gaudier, or more monstrous than others have achieved. Even in its least crazy efforts the specimen garden has the notion of a museum; of beauty displayed under a glass case; not the charm of a home, with a delight that can be handled. When the erections and contrivances of flower or plant growing crowd out the grace of gardening the skill of the gardener has come to



EXAMPLE OF SQUARE LAY-OUT GARDEN

BY E. S. PRIOR

Garden-Making

naught, for he has made that the whole which should only be the part. The perfect art may presuppose the perfect culture and make use of it, but it must be for purposes outside the scientific perfection of growth. And so with specimen trees and evergreen shrubs, however shapely may be the individuals, it does not follow that the collection will be sightly. The undisciplined dotting of well-grown conifers has ruined many a fair garden lawn, and turned its sunny spaciousness into the aimlessness of a scrubby wood.

So the art of the garden-maker is not conditioned by scientific or perfect growth, any more than it is by the notions of the landscape painter, or by the formlessness of Nature's wilderness. Its one practical condition is that of enclosure, the acceptance of the canvas upon which the artist can exhibit himself. Here, again, the small proprietor is less tempted to err against the light than he who, dealing with a wide domain, thinks he can control the "middle distance" as well as what his enclosure bounds, and bring views of woods and meadows into the art of his garden. The landscapists of the last century made much of such effects, which they called "priming the prospect." But, where in the eighteenth century there were fair stretches of beauty in England, such as the eye might well love to look upon, now in too many cases there is but the desolation of ugliness; our building methods have left little inducement to look over our garden walls. Save to the magnate owner, whose will can dispeople a mile of countryside, everything beyond the close circuit of one's own enclosure is at the mercy of the builder and threatened with the unseemly squalor of spreading suburbs, the vagaries of estate developers, and all the unblushing



EXAMPLE OF RIVERSIDE GARDEN

BY E. S. PRIOR

ambitions of our architects. It is clearly no loss nowadays to accept the conditions of the cell and the cloister, and say that the garden must be fenced from the outer world.

The formality of the enclosure gives indeed the true garden motive, that of a plot separated for a man's fancy, dedicated thereto in the witness of the sky above; made to be another chamber of a man's house; and, as that is walled in from winter and rough weather, so must this by the clear line of its demarcation be proof against the unseemliness of nineteenth-century building.

The garden's immediate connection with the house is manifest, and in the methods of this attachment lies continual variety. The possibilities of endless compromise range between two extremes: the first of which would take the garden as being



EXAMPLE OF COURT-YARD GARDEN

BY T. J. COBDEN-SANDERSON

just another room, self-contained and entered where it can be ; while the other view would make the garden-enclosure one great hall, of which the central trophy is the house, to be observed on all sides and regarded in every device. Happy the man whose dwelling has an exterior worthy of such a destiny ! One is however obliged to say that (save in very special instances) only an old house, built more than 100 years ago, and with features untouched by modern renewals, can be accepted in partnership with the beauties of a garden. It is all one whether the five letters F.R.I.B.A. or J.E.R.R.Y. distinguish the skill that has moulded your new-built mansion, the best chance for your garden is, usually, to get out of sight of the building achievement. Of course it is the professional use of commercial materials that makes this deplorable difficulty, so that even plain building is now scarcely possible—with that lack of offence, which less than 100 years ago had the quiet dignity of art. But this degradation of ordinary building materials must be taken into account in garden-making—as long as not one man in a thousand has a thought upon the beauty of architecture, and the world in general has given it up as a bad job.

Also we live in an age of frontages and building lines. Our abodes are drilled all attention to the front ; dressed in ranks side by side, so that gardens come mostly as slips projected from an unpresentable rear of kitchen offices and sanitary appliances. Very rarely even in our largest country houses is there now any hint of a central architectural idea such as in Mediæval abbey, Indian mosque, and Renaissance villa gave building and enclosure the coherent stateliness of one pyramidal design. It would seem a condition of the modern garden that it can make but little of the house ; must gloss it over and hide it with creepers and verandahs ; and be itself laid out on its own lines as a separate chamber or suite of chambers—a sequence of ordered rooms with perhaps the mystery of sunlit glades rather than the specious breadth of a courtyard. There is no intention of contesting here the value of close connection between garden and house, where both can be designed together. Only the dire necessity which makes building hideous need not make gardens such, for it is to be observed that the latter *can* be laid out by themselves. And between the contrasted motives of central emphasis and complete masking of the house lie the experiments



Garden-Making

of endless craft. The field is as wide as the canvas of the painter for light and shade, form and colour, texture and style, mass and proportion, which are the materials of garden design.

Also in the maintenance and stocking of the garden as in its laying out, lies a pure art, leaning neither on the associations of literary expression nor on any dexterities of imitative realism. Its strength is in its own true realism, in its partnership with the great forces of the universe. Gardening, of all the arts, has these forces most conveniently at hand ready to be summoned to do its will. But falsely conjured they will come only to spoil and destroy: for it is in response to sense and feeling that Nature makes our gardens, to man's sense of what is order and fitness, to man's feeling for the beautiful, which is the inherited perception of this same order and fitness, as witnessed by generations of ancestors in the course of the universe.

Thus gardening can only be natural when it has that formality which implies the mastery of "Nature's" forms, and says distinctly, So far shall growth go to my bidding, and here it shall be stayed. The answer is complete to those who complain of the clipping of a tree in a garden as a "perversion of Nature." If you cut grass, because, when so cut,

Nature gives its growth a neatness and an order which man thinks fitting, why not for the same end cut your trees and shrubs? If paths are to be kept and beds to be weeded, why must not trees be shaped and trimmed? If the apple be pruned for its purpose of fruitage, why not the yew for its purpose of shapeliness? And it is to be observed that besides weak logic, there is a perverted instinct of sentimentality lying at the back of the rejection of order in the garden; in the craving after irregular shapes and untidy growths. The garden idea naturally associates itself in man's mind with smooth lawns and with trimmed shrubs, because for long centuries such clearing meant safety and home to him, while the wild wood meant danger and distress. It is unnatural taste and contrary to man's hereditary ideas of beauty to create the picturesqueness of untended growth about his house. In fact the ridicule of the formal garden is a highly wrought squeamishness, that is merely capricious in its likes and dislikes, and in its selection of what it calls graceful form in "Nature," is as eclectic as any Dutchman.

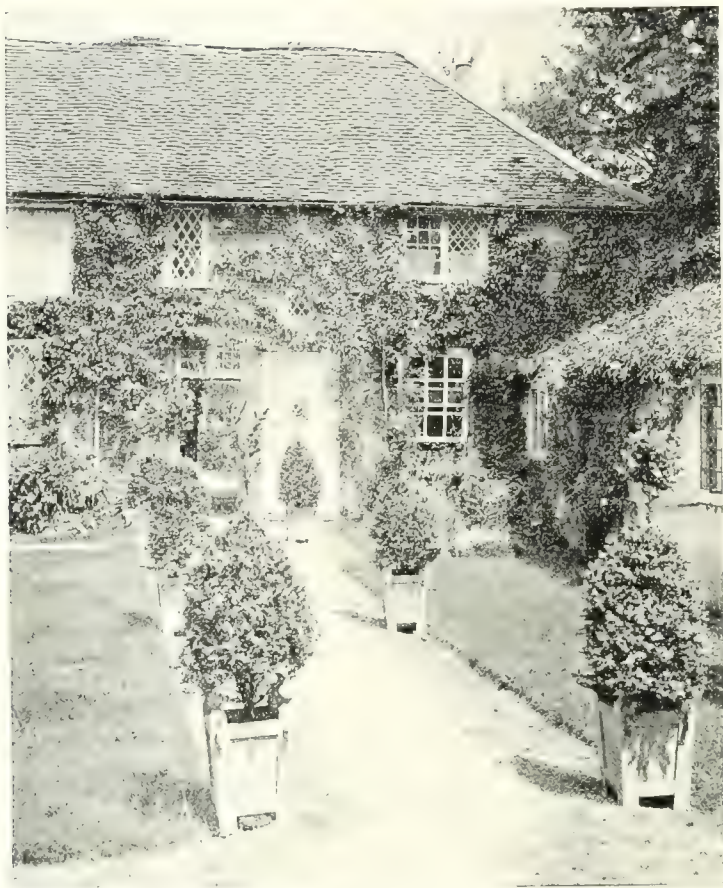
But though directed to no futile imitation of heaths and coppices, yet the stocking and maintenance of the English garden should be on the native lines. However avowed its art, it does not



EXAMPLE OF ORCHARD GARDEN

ORIGINALLY LAID OUT BY WILLIAM MORRIS

Garden-Making



EXAMPLE OF A COURT-YARD GARDEN

BY G. F. BODLEY, A.R.A.

shrubs for beauty of growth and colour of leafage. They must be hard to please who cannot make gardens to their taste with such native shrubs, with English flowers and those old garden favourites, which, brought here perhaps by the Romans, have nearly two thousand years' acquaintance with our climate. Strong colour and strange form have no doubt their charm, and it would be ridiculous affectation not to do as the Romans did and try to grow in England whatever foreign tree or flower we may fancy, but still the cactus of the desert and the bamboo of the jungle should not make us banish from our gardens the hundreds of native beauties, the stonecrops of our own walls, and the flags of our own fens.

A new syllabus has lately been issued from South Kensington to the Government Art Schools, apparently indicating some change to be made in future in the character of the examinations. This will be welcomed by all

follow that this should be outlandish, that its denizens should be strange plants that could not naturally be English, but have got their growth in the strange atmospheres of swamp or desert. Generally it may be observed that the English form of a plant is most often the fairest, and that the European shrub suits our gardens better than the American or Japanese. And it is clear that the strange plant, which can be hardly acclimatised, that grows unhappily and suffers often, is a poor exchange for the native robustness, which, at peace with our seasons, has the beauty of a sound constitution. The yew, the box, and the holly, the juniper and the ivy bush, these are evergreens with a beauty not less than that of the laurels and rhododendrons, and I think the lighter flutter of their foliage is in better keeping with the hazy softness of the English air. And are not English willows against our skies as pleasing as the acacia? The broom, the English barberry, and the spindle tree, the English maple and the English black poplar may take their places beside some foreign

concerned, for both masters and students have groaned somewhat under the bondage of the one that is past. The new syllabus appears to be conceived on broader lines than the one it supersedes, and doubtless will lead to a more interesting and practical examination. The fantastic classification of the "styles" of ornament, to which we have become accustomed, has given place to a more sensible grouping, and in other respects the teaching of the old syllabus has been modified and made more intelligible. The ideas of the student may possibly be confused by these changes, which will necessitate a revision of the text-books hitherto in use; but they are changes in the right direction, and will be accepted with thankfulness. There is a feeling among students that theorising about art is of little practical value, but if the study of principles makes the practical work more intelligent, and saves the student from pitfalls into which he would otherwise stumble, the time devoted to their study will not be time lost.

LEAVES FROM THE SKETCH BOOK OF NICO JUNGSMANN

MR. NICO JUNGSMANN'S clever work is so familiar to readers of THE STUDIO that no formal introduction to it is necessary here.

The following leaves from his sketch-book represent examples of the numerous types of costumeworn by the Dutch peasantry. On this page is shown a Zeeland girl in an "undercap." On page 38 she appears in an "overcap," while on page 39 she looks out demurely from under her gorgeous "wedding cap." The remaining leaves show specimens of male attire, which cannot, of course, be compared in picturesqueness with the beautiful and becoming costumes of the women-folk.











Het Land
van Coes.



Nicow.)

West Kappelle
Zeeland.



het Land
van GoeS

Ni©w)

Westkapelle
Zeeland.



TILES

BY PROFESSOR MAX LÄUGER

ROUND THE EXHIBITION.—III.
"GERMAN DECORATIVE ART."
BY GABRIEL MOUREY.

PRAISE without reserve must be accorded to the German artists, craftsmen, and workmen of all

ranks for the activity they have shown at the Exhibition. It cannot be said, of course, that their efforts have in every case produced results



TILED STOVE

BY PROFESSOR MAX LÄUGER



TILE

BY PROFESSOR MAX LÄUGER

which defy criticism ; but at any rate, if the works they exhibit are not absolutely perfect, they impress one as being absolutely honest in intention ; the ideas they illustrate are excellent, and almost without exception they reveal a truly characteristic Germanic sense of decorative art. Whether this be absolutely the best and most fully original work that Germany can furnish I know not, and if I hesitate in pronouncing an opinion on the point it is because I cannot help feeling a little doubtful



FOUNTAIN AND TILES. BY
PROFESSOR MAX LÄGER

Round the Exhibition

when I see the multiplicity of the elements of which this work is constituted. However it be, this is certain: anyone, however ignorant of the applied art movement in Germany, may gain from an inspection of the exhibits displayed at the Invalides, in the Champ de Mars, and in the Imperial Pavilion, a very just idea of what that movement is. Throughout the Exhibition, wherever the German shield is displayed, one finds emphatic evidence of a spirit of power and authority; one realises that no pains have been spared to make everything as grand and imposing as possible, in order to impress the world with the majesty of the nation. Everything too—which is equally remarkable and commendable—is designedly modern in tendency, that is to say, as modern as it is possible to be, in regard to art, in Germany.



"CHAMBRE DE CHASSE"

BY BRUNO PAUL

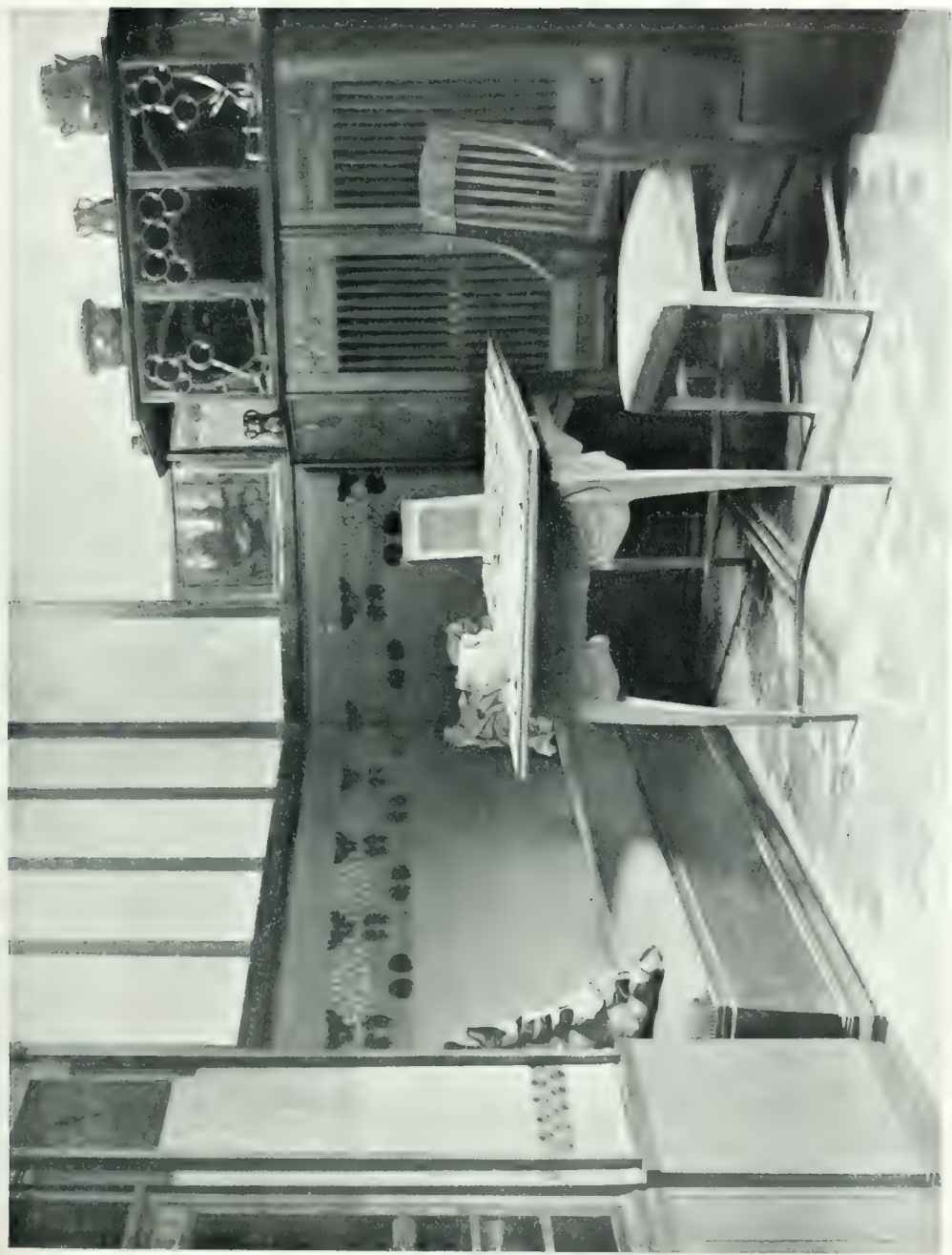
For German artists of all degrees are obviously slaves, more or less, of ancient academic traditions, historical influences, and archæological recollections. The Teuton has a thorough knowledge of his craft, his technical skill is unlimited, but he lacks freshness of inspiration; as a rule his work is based on anything save nature and life, which he seems to observe solely through the medium of the pictures and plates to be seen in the library or the art gallery. Every production of art throughout the world, from the earliest times, is known to the Germans, and remembered too, for they assimilate easily, and have great receptive qualities. But how rare it is to find in their work a really novel aspect of things, anything showing that it has sprung spontaneously from the heart and the hand, from the very innermost being of the artist or the crafts-

man! When we come across originality in a German it usually takes a pompous, almost pedantic, form; even in his highest and boldest flights one is conscious of a certain pretentiousness which, so far as I personally am concerned, prevents me from admiring unreservedly either the boldness or the novelty of the experiment.

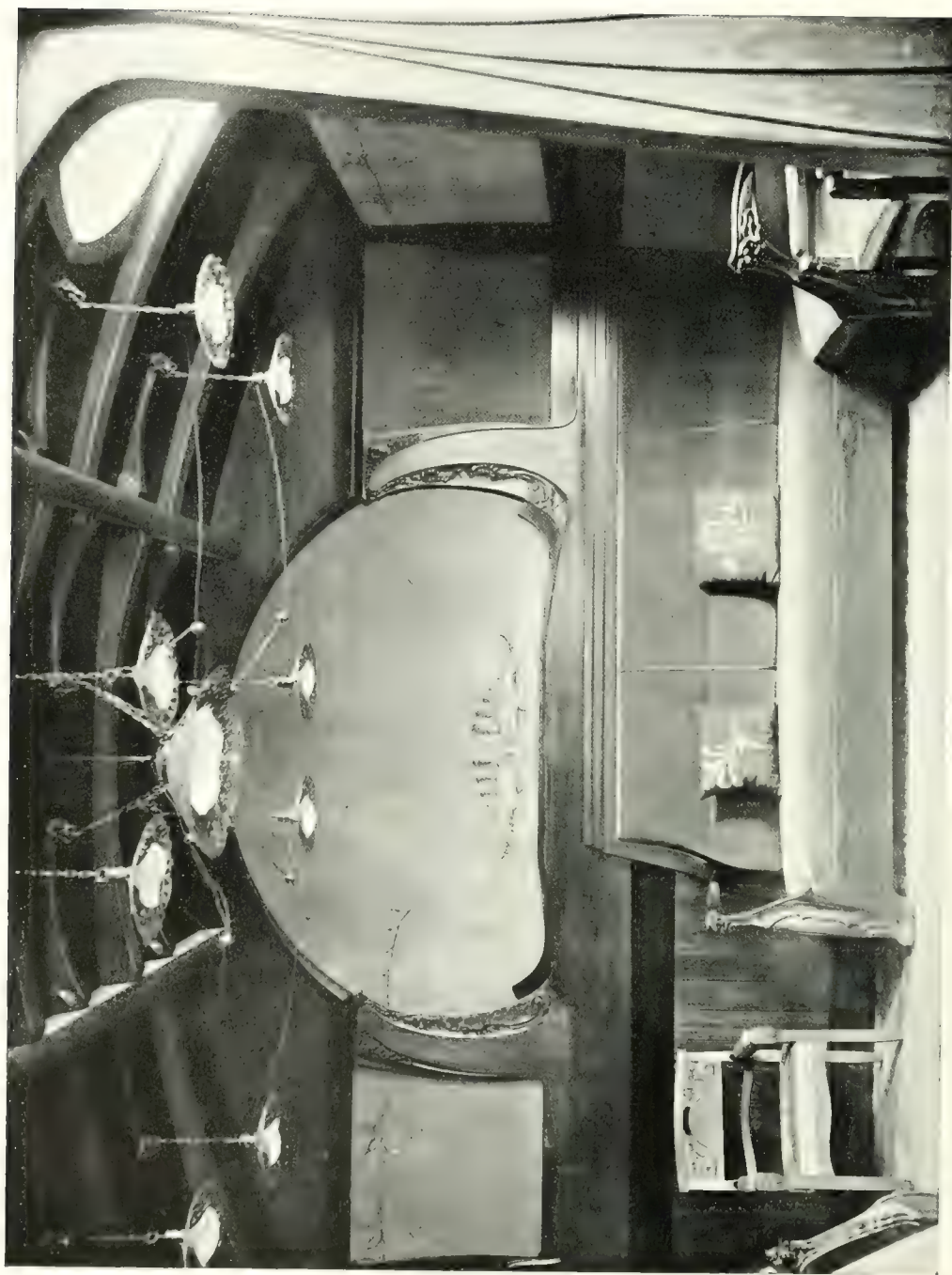
However, these restrictions in no way diminish the great merit of the German exhibition of decorative art at the Invalides—a display in which the best artists have taken part, and one presenting a truly remarkable *ensemble*.

On the ground floor, the halls decorated by MM. Bruno Paul, Bernhard Pankok, Richard Riemerschmied, and Berlepsch-Valendas, and the mural ornamentation, together with the fountain, by Professor Max Läger, demand attention.

The hunting-room, or "chambre de chasse," by Mr. Bruno Paul, of Munich, with its elm fittings,



ROOM. DESIGNED BY
PROFESSOR J. M. OLBRICH



INTERIOR DECORATIONS.
BY BERNHARD PANKOK

Round the Exhibition

surmounted by a marqueterie frieze, and its novel but not too eccentric furniture, is a real success. I consider this the best, because it is the most simple and the most harmonious, production in the German section.

The room designed by Mr. Bernhard Pankok, of Munich, is conceived in a more complicated spirit. The furniture—a sofa, a paper stand, a corner seat, a clock, the frames for the embroidered panels and the ceilings—is of walnut and cherry-wood, the colouring being dark and rich, and, to tell the truth, somewhat sombre.

This melancholy tone is even more pronounced in the "Chambre d'un ami des arts," designed by Mr. Richard Riemerschmied, also of Munich. The furniture includes a music-case, a band-conductor's stand, and a few chairs, for which, as well as for

the mural ornamentations and the general architecture, Mr. Riemerschmied is also responsible. The walls are covered by a subdued green paper, with small designs which break its monotony, and terminating in a frieze in relief which matches the ceiling, in very original fashion. The idea is bold, but the execution seems somewhat complicated, and the scheme may be criticised from other stand-points. The rest of the furniture comprises, among other things, an oak book-case by Hermann Obrist, the sculptor, who also exhibits a fruit vase in smelted silver, a happily-conceived mural fountain, various charming embroideries, a side-board and chairs by Mr. Bernhard Pankok, an embroidered screen executed by Mme. Hanna Ubbelohde, from a design by M. Otto Ubbelohde, together with several statuettes in bronze and tin

by MM. Ludwig Habich, of Darmstadt, and Theodor von Gosen, of Munich, standing on *étagères* designed by Mme. Schmidt-Pecht, of Constance. The electric lighting apparatus is delicate and novel in form.

To MM. Von Berlepsch-Valendas and Charles Hinne of Munich, and Professor G. Oeder, of Düsseldorf, is due the decoration of two of the *salles*—one of which is a very small apartment carried out by MM. J. Buyten and Sons, of Düsseldorf. The great interest in this room consists in the application of *xylectypom*, or wood in relief, for the furniture and the wainscoting. The process is very interesting, and the results are admirable. The Japanese know the secret of treating wood in this fashion, but it is absolutely new to Western Europe.

Professor Max Läger, of Carlsruhe, exhibits a large number of important works—ceramic decorations, wall hangings, fire-place frames and painted earthenware and porcelain stoves—which constitute one of the chief successes of the German display.

On the first floor is the "Salle de la Colonie des Artistes de Darmstadt," which demands special notice, as it is one of the most charming and most perfect examples of decorative art in the entire section.

As the readers of THE STUDIO are well aware, the modern decorative art movement is flourishing greatly in the



SHOWCASE

DESIGNED BY PROFESSOR J. M. OEBERCH



"CHAMBRE D'UN AMI DES ARTS"

DESIGNED BY RICHARD RIEMERSCHMIED

Grand Duchy of Hesse, thanks to the cultured initiative of the Grand Duke and the Grand Duchess, and if proof of this were needed, it might be found in this exhibition by the artists of Darmstadt. That sense of depression which, as I have already said, appears to me to pervade the interior decorated by Mr. Riemerschmied, makes itself felt in nearly all the departments of the German exhibition; for the style is gloomy and austere—almost sepulchral. Here, however, among the Darmstadt artists, everything is bright and joyous, full of happy fancy and true elegance. Not a single detail but bears the imprint of a rare understanding of measure and proportion. All the cabinet-maker's work is of grey-tinted wood, varnished; the marqueterie ornamentation is quite simple in colour and form alike; the hinges, locks, and drawer-handles are in copper. The effect of all this—with the bevelled glass of the cabinets, the bright tints of the wall-hangings and the embroidered chair-coverings, the stove with its gleaming earthenware panels and brass-work, and the thousand-and-one rare and beautiful knick-knacks,

disposed here and there in the happiest manner—is absolutely exquisite. In order to do justice to all concerned in this delightful achievement I will give the names of those who have collaborated with Professor Jos. M. Olbrich, who planned the entire scheme. M. Peter Behrens did the wood-carving and several designs for bindings; M. Rudolf Bosselt, the sculptor, designed the clock-dial; the glass-work, the carpets, and some of the enamels are the production of Professor Hans Christiansen; M. Paul Bürck, the painter, is responsible for the hangings and the applied embroideries, while M. Louis Kuppenheim contributed enamels. His special exhibition of goldsmiths' work, displayed elsewhere, is exceedingly interesting.

Hard by the Darmstadt interior is a "modern room" in marqueterie, by M. Robert Macco, of Heidelberg, from designs by M. Süssenbach, the Berlin architect. The cabinet-makers' work and marqueterie are remarkable, but the style of the furniture is commonplace, and the decoration too complicated in its would-be picturesqueness.

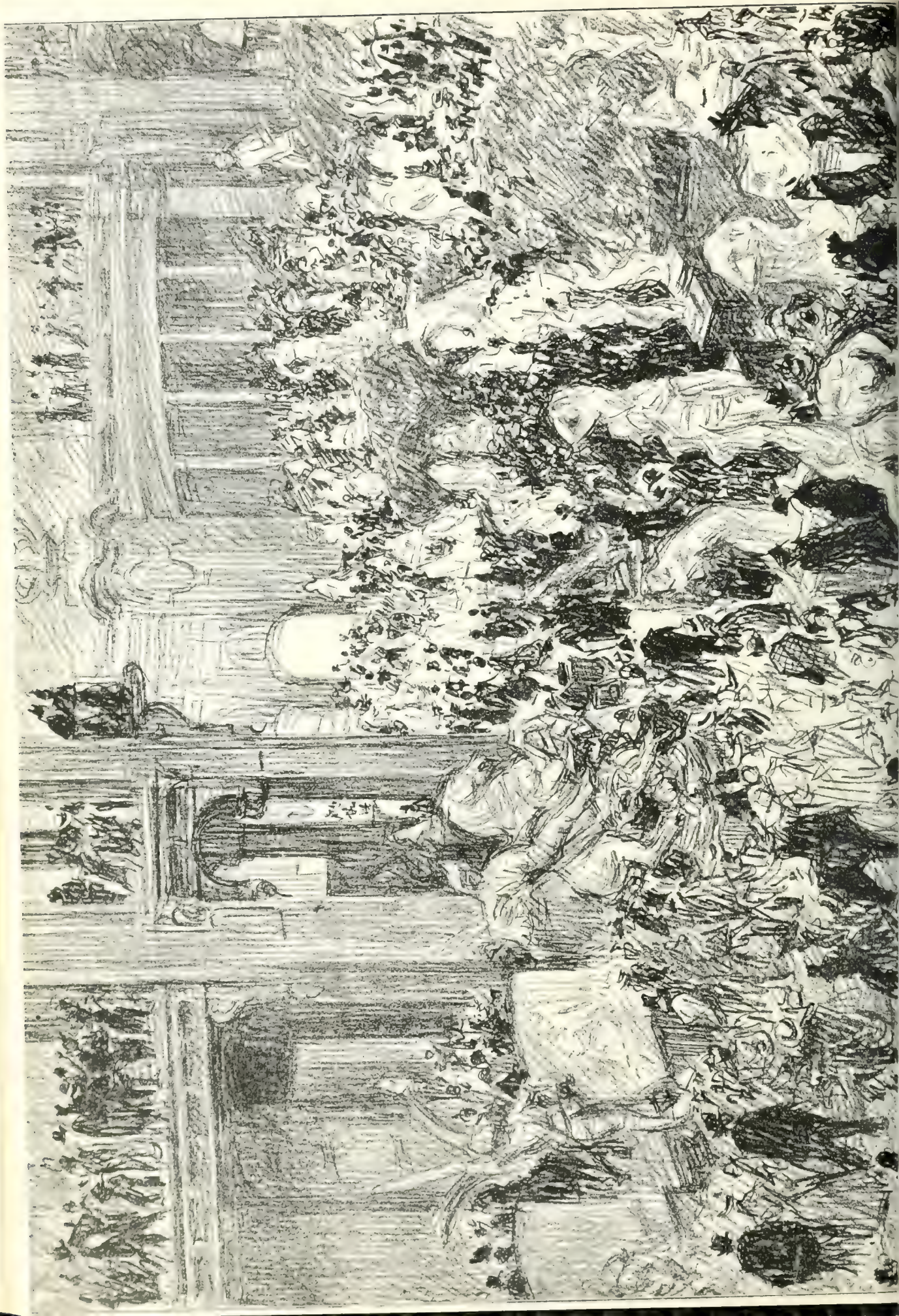
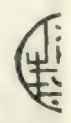




Illustration of a scene from the Tale of Genji, showing a figure in a light robe being held by others, with a figure in a dark robe on the left. The background is filled with dense, swirling lines and figures, suggesting a chaotic or intense environment.







"SAY, MISTER, PROMISE YOU WON'T BE ROUGH IF WE COME UP."



"ST. PATRICK'S DAY IN THE MORNING"

(See London Stock, 1911.)

COMIC ANIMALS
BY R. PARNELL.

Studio-Talk

Far superior is the "Music-Room," by M. Carl Spindler, of St. Leonhardt, although it is lacking in simplicity and novelty, while the excessive use of sombre colours makes the apartment gloomy and monotonous. The panels on the walls, however, have a certain character of their own—particularly that which represents a cypress avenue leading to a white marble temple. The piano, which stands under the panel, is of the ordinary sort; but M. Spindler has decorated it with marqueterie, so that it forms part of the general scheme.

The "Bath and Dressing-room," by MM. Voltz and Wittmer, of Strasburg, also calls for notice. In the catalogue it is described as *élégante*; but luxurious is the more adequate word, for such it is in every particular. The artists who have contributed to this satisfactory result are Professor Karl Hoffacker, M. Alfred Dunsky, of Berlin, M. H. Pallenberg, M. Gabriel Seidl, M. Emanuel Seidl, and M. Wölfel.

The German decorators have succeeded admirably in the restaurant running under the Pavillon Impérial and the adjoining "Exposition Viticole," the principal artists concerned being Professors Adolf Männchen, of Dantzig, M. Albert Männchen, of Berlin, and M. Joseph Scherer, who has reproduced in glass the designs of the Berlin painter, M. Antzer.

After all I have said I come back to my first idea, which is that the general scheme of the German exhibition cannot be too highly praised. Germany has realised the importance of displaying itself as favourably as possible in the eyes of the

civilised world; but, admitting all this, may I be allowed to say, in absolute sincerity, that the superiority shown in this manifestation of Teutonic decorative art is due, mainly, to England's absten-



"UNDER THE MISLETOE"

BY R. PARNELL

tion, for none would challenge the pre-eminence of your country in the sphere in which Germany here so greatly distinguishes herself.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—It is remarked, whenever a comparison is drawn between the graphic humour of different nations, that England takes the least pleasure in such satirical drawings as are meant to give pain. Indeed, there is seldom any unkindness in the pictorial fun that is representatively English. This applies even to political caricature, a form of humorous expression that requires very delicate

handling. The venom of the party spirit, fortunately, is never found either in a Tenniel cartoon, or in a political drawing by Mr. F. Carruthers Gould. A little while ago, at the Continental Gallery, New Bond Street, Mr. Gould exhibited more than a hundred clever drawings, and everybody who studied them must



"THE LITTLE SHIPPER"



BY R. PARNELL



"12'30! AND I TOLD JULIA I'D BE IN BY 0!"



"COME, LASSES AND LADS!"



"A VALIANT CHARGE!"

COMIC ANIMALS
BY R. PARNELL



COLOURED WOODCUT

BY C. T. DODD

have been struck by their geniality and by their boyishness of spirit. Now these two qualities, boyishness and geniality, may justly be looked upon as the keynote of England's graphic humour during the last fifty years. The survival of the boy in Leech and in Doyle, in Caldecott and in Keene, has often been pointed out; and among their successors, almost without exception, the same quality is conspicuous and delightful.

To-day, as examples of a form of humour that is typically English, we reproduce some new and amusing sketches by Mr. R. Parnell, a brother of Mrs. Farmiloe, and a young artist who has much in common with Mr. J. A. Shepherd. It will be

seen at once that his comic beasts are truly comic, and that they have plenty of character and abundant movement. Mr. Parnell did some good work for Mr. Harry Furniss's papers, "The New Budget" and "Lika Joko," and he has drawn pretty frequently of late for "Little Folks."

The Central School of Arts and Crafts, Regent Street, was established by the Technical Education Board of the London County Council for the benefit of workers in artistic trades. It was opened in November, 1896, and great expectations were instantly raised by its admirably-chosen staff of teachers and lecturers. That these expectations were justified was made evident by the first ex-

hibition of students' work, a criticism of which appeared in *THE STUDIO* in October, 1898; and no effort has been spared since then to make the system of training more efficient and more attractive. But every art school, however wisely conducted, has ups and downs of fortune. Its directors cannot expect to show regularly year by year that the standard of merit in every class has not been lowered, either by the new recruits or by the loss of clever old students.



RECLINING

BY ONSLOW WHITING



HERRING-BOATS

(See *Live and Studio Talk*)

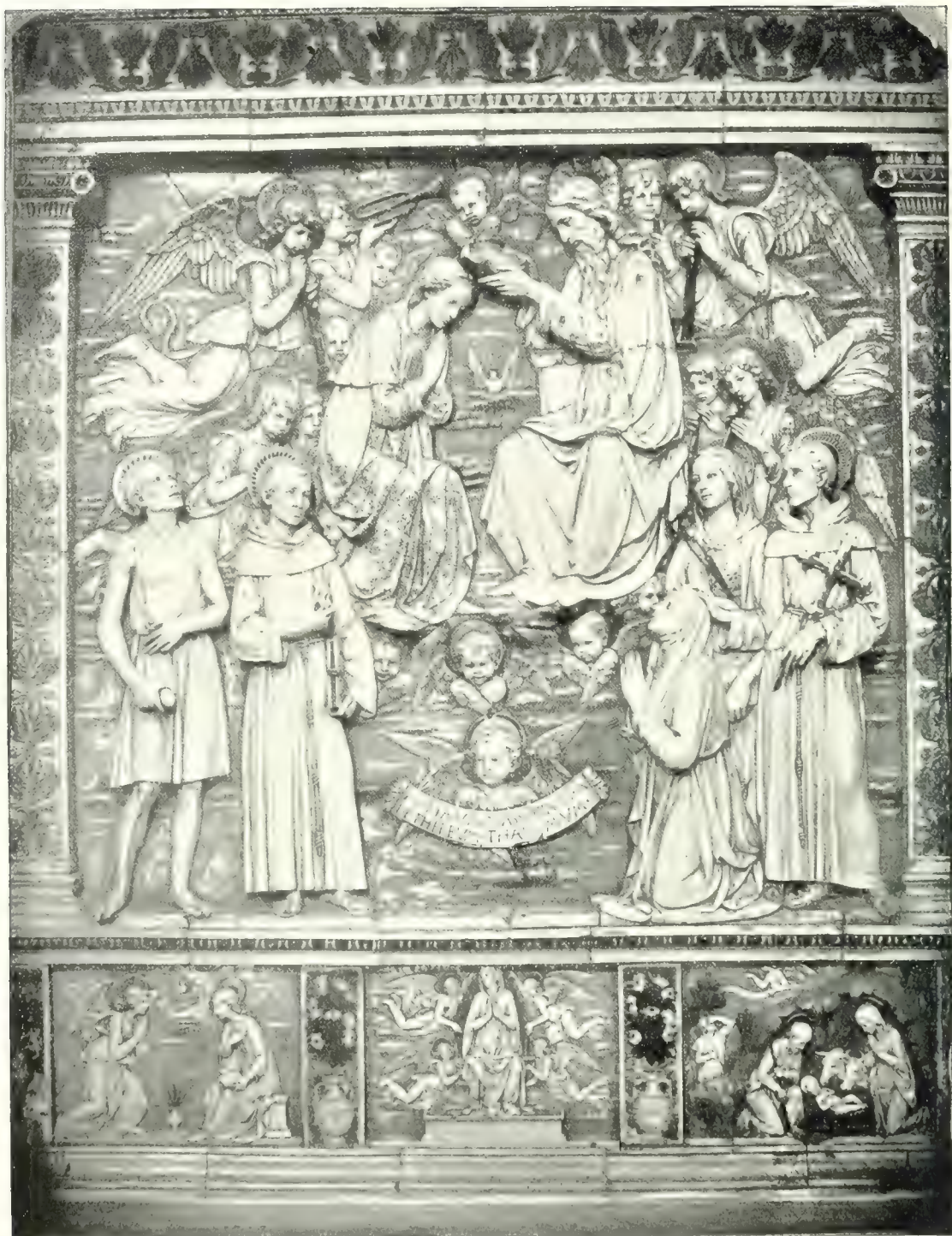
BY MARY McCROSSAN



"I SONNI DI GESÙ"

(By permission of Ciro Vittorio Alinari)

BY FRANCESCO MARULLI



“THE CORONATION OF THE VIRGIN”
BY ANDREA DELLA ROBbia

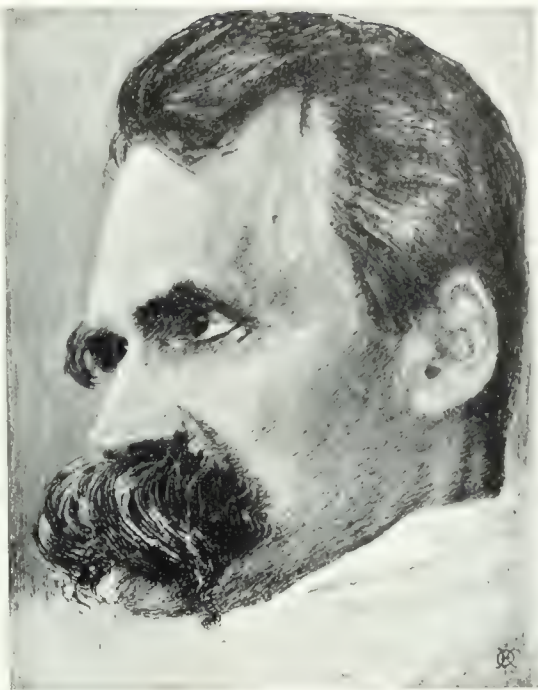
(See Siena Studio-Talk)

Studio-Talk

end they may have, can be of much use in promoting art. What artist, who respects himself, can positively undertake to be inspired by a given date? Or to paint with an eye to what is best for photographic reproduction? Such things are distinctly contradictions in terms.

I. M. A.

SIENA.—Outside the walls, and but a short drive from Siena, lies the suppressed Franciscan Monastery of l'Osservanza (1423), and in the north aisle of the church is still to be found a perfect specimen of Andrea della Robbia's work. In olden days each altar in the building possessed a similar treasure, but the owners of the little chapels preferring painted pictures to the quaint groups in enamelled pottery, all but one were broken up. The monks are well aware of the value of this *Coronation of the Virgin*, and have refused to sell or part with it, although they have had an offer of an exact copy of the original and twelve thousand five hundred pounds down in gold for it. Marcel Raymond



PORTRAIT OF
FRIEDRICH NIETZSCHE

FROM AN ETCHING
BY HANS OLDE

(See *Kiel Studio-Talk*)



PORTRAIT STUDY
OF CLAUS GROTH

FROM AN ETCHING
BY HANS OLDE

(See *Kiel Studio-Talk*)

has thrown much light upon the Della Robbia family in his recently published and most able work; and Yriarte, in his splendid book on Florence, tells us how Luca della Robbia founded a school devoted to art, and proved himself to be a sculptor of great ability. He was the first to apply the process of enamelled pottery to decoration in Italy, "a process known long before his day by the Egyptians, the Assyrians, the Arabs, the Persians, the Moors, and the Greeks. It cannot have been unknown to the Italians in the thirteenth century, for there is in existence a treatise entitled 'Maravita Preciosa,' dating from 1330, which is full of details on the subject, and of various specimens of earlier works." With Luca worked his brother Andrea and his four sons, Giovanni, Girolamo, Luca, and Ambrogio. At first he used a pure white enamel, which covered the surface of his baked potteries with a transparent coat of protecting varnish; afterwards he used blue shades for backgrounds, and light green shades for the soil, the plants, and the other accessories. The finest specimens of Luca della Robbia's work are in the South Kensington Museum, the Louvre, and at Berlin.

J. E. C.

KIEL. — Provincial art of a very healthy character is gradually gaining ground in Germany. This may pass for a good sign or taste and feeling, especially in landscape painting, for it is to local charms and peculiarities that landscape art owes its finest impulses and truest expressions of national character. In art-centres, like Berlin or Munich, every hour brings new impressions of a more or less cosmopolitan contrast and variety, that do not disturb the creative mood of an artist surrounded only by local affinities.

There are, perhaps, few provinces in Germany so rich and strong in character, and yet so little artistically



"THE REAPERS"

FROM A PAINTING BY HANS OLDE



LANDSCAPE

FROM A DRAWING BY TH. JOHANNSEN

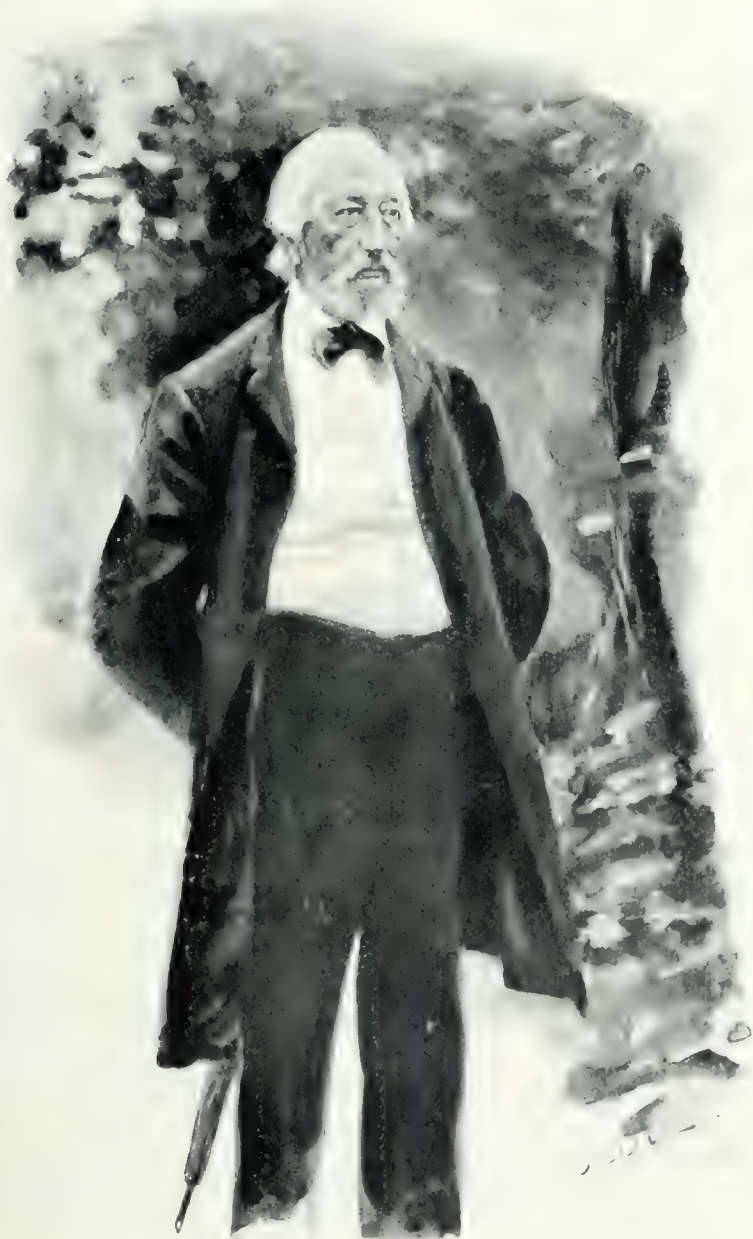
Studio-Talk

explored, as the softly undulating ground, interrupted by lakes and pastures, moors and marshes, of Schleswig - Holstein, "Meerumschlungen" ("Ocean-embraced") between the Baltic and the North Sea. The people are hardy and conservative, with minds slow to embrace new ideas, but inexorable in retaining what seems to them "worth it." Modern art is beginning to tell upon the minds of these arch-conservatives by dint of the recent local exhibitions, such as those held in the

Modern Applied Art Section of the Thaulow Museum and in the "Kunsthalle." A society of artists has also contributed its share in bringing art into contact with the local public by the visits of the "Wanderausstellung" (travelling exhibition) to the chief provincial towns.

Among the artists contributing to these exhibitions Hans Olde stands foremost. His motive of *The Reapers* (see page 64) was painted and varied by him several times with a force and vigorous breadth of light rarely surpassed. The colour stands out almost in relief, and the sun is actually burning with heat on the white linen and the golden field of ripe corn painted from one of the fields surrounding the artist's home at Seekamp. The farm is situated half a mile from the hilly coast of the Baltic Sea. Green with beech-woods, blue with the waters, and yellow with fields of rapeseed and rye, these shores are resplendent with colours that find their poetic interpreter through the palette of the painter, who has seen them from childhood and now sings their praises as a man loving his home.

As a portraitist, Olde has been successful as an etcher as well as a painter in oils and water colours. The characteristic head and figure of the lately deceased poet Claus Groth of Kiel, was many a time painted by him. We illustrate on this page an open-air study of the upright figure in white waistcoat and long black coat, standing in his garden with both hands behind his back, while the point of an umbrella is just visible—a tender memento of the unsettled climate, which continually jeopardises outdoor exercise on our delightful seaboard. The etching (page 63)



CLAUS GROTH

FROM A WATER-COLOUR STUDY BY HANS OLDE



ETCHING

BY BARON MAX FICHARD

is an early dry-point study in profile, showing the poet sitting in a chair, with his hand and fingers turned characteristically inwards. With the prominent nose, the upturned eyebrows, and the head leaning slightly backwards, it would seem to those who knew him that those parted lips were uttering one of the well-known phrases in his favourite "Plattdeutsch" (the Low German dialect), which it was the aim of the writer's life to fructify for the literature of his country.

Olde's most recent etching is the portrait of the philosopher Friedrich Nietzsche (page 63), whose sad fate claims sympathy as well as respect. He is shown reclining on his bed of suffering, incurable, and yet heroic, with the deep lines of expression of a man

who once was a mighty master of mental "imperialism." The heavy moustache and chin, black hair and very high forehead, the sunken eyes darting fire from beneath their sharp shaggy brows, the imposing outlines of the skull, are indicative of the intense and noble personality of the man. The artist has at the same time avoided all inducement to overdo or exaggerate this countenance, which is yet actually teeming with life. As an earnest human document this etching may rank among Olde's finest efforts.

Theodor Johannsen is an artist who has lately come to the front. A native of Gaarden, near Kiel, he has struggled hard and pluckily to adhere to his convictions, regardless of the public taste. There is a manly vigour in his manner of looking at Nature and cutting out pieces, as it were for his personal expression. We give an illustration of a landscape on page 64, after a drawing in pencil. He has also been occupied in designs for applied art, for which his tendency to see things largely seems particularly to befit him. There is a lofty style in his methods that, under favourable circumstances, should develop

into something strong in the way of design. His colour is as yet not on a level with his design, but we may look forward to his future with interest.

W. S.



POSTER

BY H. CASSIERS

STRASBOURG. We have pleasure in giving on the opposite page an illustration of an etching by the talented and versatile artist, Baron Max Fichard, whose works enjoy a wide reputation in his native country.

BRUSSELS.—The professional school founded in Brussels by the syndicate of working carvers and jewellers has been exhibiting in the Palais du Midi an interesting collection of the work produced under the instruction of its teachers. It is not exactly a professional school, however, for the students receive technical training in the various *ateliers* in which they are working. "It is," to quote a recent description, "a school of applied art devoted to jewellery, wherein the chief object is to teach the students to compose for themselves, and to develop their fancy and their inventiveness. Apart from the essential composition classes directed by MM. Van Strydonck and Fernand Dubois, there is an historical art class for jewellers' apprentices, under the charge of M. Titz, who strives to imbue his pupils with that general artistic sense which, unfortunately, is lacking in most of our craftsmen."

The various jewels and mouldings displayed by the students afford ample evidence of the excellent training available to those who have sufficient imagination and ability to profit thereby.

Mr. F. Ganz, a young Swiss painter living in Brussels, has just finished a large canvas on which he has been working for three years. It depicts an episode in the Belgian army manoeuvres—*Prince Albert's Grenadiers advancing to the Assault of Montauigu*. The studies of the work, reproduced in the September *STUDIO*, show how careful Mr. Ganz has been to obtain complete accuracy in his picture.

Once more the display by the students of the



MONUMENT FRERE-ORBAN

BY C. SAMUEL

Bisschoffsheim School has been eminently successful. In the Industrial Art Section, happily revealing manifest evidence of the influence of the professor, M. Crespin, visitors have had the opportunity of admiring a large collection of wall-papers, carpets, glass-work, and embroideries, all treated ingeniously in the most simple and natural fashion. Nothing attracted more attention than the delicately original productions of Mlle. Brandenburg.

M. Cassiers, not content with being one of the most popular of our Brussels water-colourists, determined to take his place as a designer of posters,



DETAIL OF THE MONUMENT FRÈRE-ORBAN

BY C. SAMUEL

and has succeeded therein without delay. His recent maritime efforts are truly remarkable—ingenious and “right” in composition, rich and strong in colour, and broadly and firmly drawn.

The Frère-Orban monument, executed by the Brussels sculptor, M. Ch. Samuel, has been erected here in the Place de la Société Civile. The work is quite simple. The characteristics of the eloquent Liberal Minister have been portrayed with the due amplification demanded in monumental work of this sort, and the figures around the pedestal, symbolising the triumph of political and economic liberty, are thoroughly in keeping with the rest, the general effect being admirable.

The eighth of a series of International Art Exhibitions will be held at Munich in 1901, under the auspices of the Munich Artists' Club and the Plastic Art Union.

F. K.

REVIEWS.

Nicholas Nickleby. By CHARLES DICKENS. With an introduction by George Gissing and notes by F. G. Kitton. Illustrated by R. J. Williams. The Rochester Edition. (London: Methuen & Co.) 2 vols. Price 6s. net. The second issue of the “Rochester” Edition of Charles Dickens' works worthily maintains the standard of excellence set by the initial two volumes, which were favourably reviewed in these columns last March. Indeed, the high praise then bestowed can be unhesitatingly repeated in connection with “Nicholas Nickleby.” The illustrations in the volumes under review are by Mr. R. J. Williams, another talented member of the Birmingham school of draughtsmen, whose artistic methods are similar in character to those of Mr. E. H. New, the illustrator of “Pickwick.”

A TASTEFUL brochure has been published by Messrs. Heal and Son, the makers of bedroom furniture, illustrating and describing their specimen room at the Paris Exhibition. Many of our readers have had an opportunity of acquainting themselves, by visits to the Arts and Crafts exhibitions, with the efforts made by this firm to improve the design of bedroom equipments. The get-up of the *brochure* bears out the impression left by an inspection of the furniture itself. The stand and room at the Paris Exhibition are from designs by Mr. Cecil C. Brewer, while the contents owe their origin to Mr. Ambrose Heal, Jun.

A WARDS IN “THE STUDIO” PRIZE COMPETITIONS.

DESIGN FOR A PEWTER TANKARD.

(A LII.)

The first prize in this competition cannot be awarded, as the designs sent in are unsatisfactory. Indeed, they prove that very little attention has been given to the kind of ornament that is applicable to pewter, a soft alloy, mainly of tin and lead. *Tramp*, *Theseus*, and two or three other competitors,

Awards in "The Studio" Prize Competitions

may be commended for the great care bestowed on their designs, but the results of this care are not in accord with the peculiar qualities and the limitations of pewter.

The FIRST PRIZE (*Two Guineas*) is withheld.

The SECOND PRIZE (*One guinea*) is awarded to *Parnassus* (Charlotte E. Elliott, 111, Chatham Street, Liverpool).

Honourable mention is given to *Gollywog* (Kate Hippisley); *Theseus* (W. L. Brown); *T'other Guv'nor* (E. Pay); *Tramp* (D. Veazey); and *Sergeant Major* (W. S. George).

INITIAL LETTER.

(B LII.)

The FIRST PRIZE (*One guinea*) is awarded to *Black Spear* (Marjory P. Rhodes, Whiston Grange, Rotherham, Yorks).

The SECOND PRIZE (*Half-a-guinea*) to *Isca* (Ethel Larcombe, Wilton Place, Exeter).

Honourable mention is given to *Arrow* (Lilian Bell); *Arig* (Maud James); *Bagpipe* (Scott Colder); *Don Quixote* (E. P. Roberts); *Felis* (Mrs. Wm. Chance); *Ivy* (Ivy Millicent James); *Jess*



HON. MENTION
(COMP. B LII)

"JESS"



HON. MENTION (COMP. B LII) "JAEI"



"FELIS"



SECOND PRIZE (COMP. A LII)

"PARNASSUS"

(*Jessie D. Meech*); *Jael* (J. L. Ward); *Rev* (May M. Falcon); and *T'other Guv'nor* (E. Pay).

PHOTOGRAPHS FROM
NATURE.

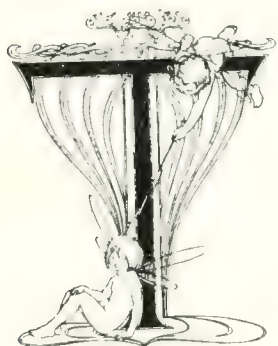
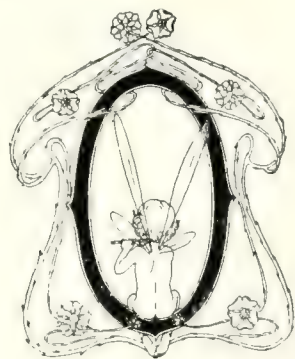
(D XXXVI.)

The FIRST PRIZE (*One guinea*) is awarded to *Erute* (Mrs. C. Keene, 112 Gloster Road, Bristol).

The SECOND PRIZE (*Half-a-guinea*) to *Rasta* (Watson Hornby, 4 Cranbrook Road, Ilford, Essex).

Honourable mention is given to the following:—*Black Pear* (Mrs. G. E. Hyde); *Wolkoff* (Mona Vera Wolkoff, Rye, Hants); *Rolleston*; and *Sir Ludar* (W. E. Barker).

Awards in "The Studio" Prize Competition B LII



FIRST PRIZE

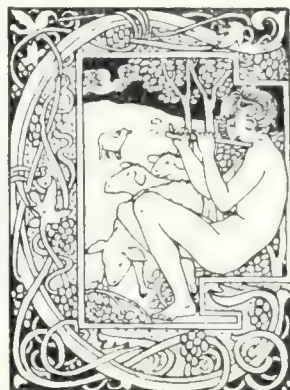
"BLACK SPEAN"



HON. MENTION

"BAGPIPE"

Awards in "The Studio" Prize Competition B LII



SECOND PRIZE

"ISCA"



HON. MENTION

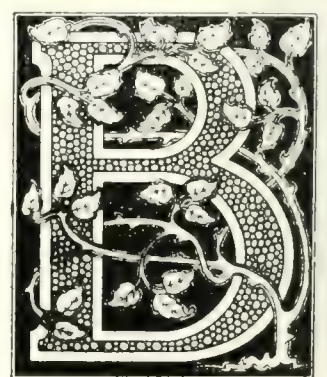
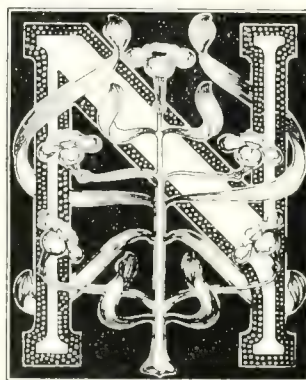
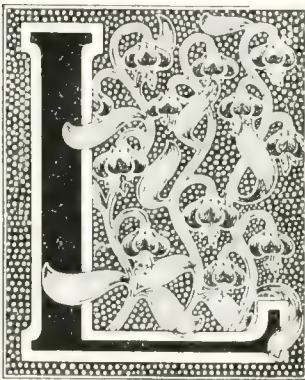
"IVY"

Awards in "The Studio" Prize Competition B LII



HON. MENTION

"REX"



HON. MENTION

"T'OTHER GUV'NOR"

Awards in "The Studio" Prize Competition D XXXII



FIRST PRIZE

"ERUTE"



SECOND PRIZE

"RUSTIC"

The Lay Figure

THE LAY FIGURE ON THE PARIS EXHIBITION AND ITS AWARDS.

"Your point is quite clear to me," said the Journalist. "You say quite plainly that the judgments of Paris—Paris the frolicsome and the *debonnaire*—seem absurd to the omniscience of unmedalled painters, sculptors, and what not."

"It is not a laughing matter," the Painter answered. "The Paris Exhibition has been a great trial of strength between the artists of many countries, and British artists have not been able to hold their own, because of the stupid old-fogeyism displayed in the organisation of their section. Remember, please, that even the New English Art Club, to which the Royal Academy itself owes not a few of its recent Associates, was not deemed worthy of an invitation to contribute its best work. But this is only one of the reasons why the medals have gone to a good many men who are not in the least notable as representatives of *present-day* art in England."

"I've heard all this before," said the Journalist, "but, to be frank, is your indignation reasonable? Surely, the official bungling ought to have been foreseen from the moment when we all learnt that the 'old hands' would be able to assert their influence too freely in the selection of works for the British exhibit. To me, I confess, the whole affair has been a most tedious comedy of well-known tastes and prejudices, for it has given me what I thought I should get from it, and nothing more."

"Has a journalist ever been taken by surprise?" asked the Man with a Clay Pipe. "We all know his brisk airs of infallibility. But it is well to look at every question from many points of view, and I have noticed that the indignation of artists, somehow, is seldom a thing to be taken seriously. As a rule, all its motive force soon evaporates in talk, like steam through a kettle's spout. So I am pretty certain that this British fiasco in Paris will not bring home to its younger victims the need of united action in defence of their interests. Young English artists have societies of their own. Will these societies even act in union and with energy?"

"I think not," replied the Painter. "The Royal Academy is too attractive, too powerful."

The Man with a Clay Pipe laughed.

"You mean," said he "that in every society controlled by the younger men there are several important members to whom discretion is the

better part of valour. In their hearts they wish to be Academicians. It has ever been thus. There would be no combination among workmen, no Trade Unions, if the world became artistic."

"How bored I am!" sighed the Man with a Liberty Tie. "To me, after my journey round the world—a journey full of adventure, mind you—this discussion seems so narrow, so parochial. As a whole, mark, the Paris Exhibition is stupendously great. Why not bear this fact in mind? Why dwell on its blemishes, and make so much ado about the wild generosity shown in its awards?"

"Had there been no medals at all," said the Critic, "we should have heard much more about the merits of the good works exhibited. The question of the awards has occupied so much public attention that it has been a nuisance."

"Not to everybody," remarked the Journalist. "Certain French firms have increased their business by advertising the curious fact that they happen to be unmedalled."

"To my mind," said the Philosopher, "a great many medals ought always to be given at such an exhibition. But I should like to see them granted as mementos of a noble enterprise, not as badges of merit. Every exhibitor deserves such a memento, because he contributes something to the success of the enterprise; and I fail to see that any good is done by the discontent which invariably follows the awarding of medals of distinction. Indeed, tastes differ so widely, even among good judges of art, that I cannot but laugh at the weak spirit of compromise that enables a jury of experts to give away a bushel of gold medals."

"And a weak spirit of compromise is often aided by a weaker spirit of favouritism," said the Art Historian. "I can speak from experience, for I was once a so-called judge of awards at an International Exhibition. A number of medals had to be given to certain photographers, amateur and professional; and I soon found out that the amateurs had no chance of fair consideration, though in some cases their work was in every way superior to that of the professionals. A bronze medal, I was told, would more than satisfy the best of the amateurs; and it was looked upon as a gracious act to give the highest honour to a second-rate photographer merely because he had gained the silver medal some years before."

"Such abuses of power are not uncommon," said the Lay Figure, "and they certainly bring medals into disrepute."

THE LAY FIGURE.



"EVENING ON THE COMMON"
BY A. D. PEPPERCORN

(By permission of J. S. Fortes, Esq.)



"EVENING"

(By permission of Alexander Young, Esq.)

BY A. D. PEPPERCORN

A. D. PEPPERCORN. AN APPRECIATION BY THE LATE R. A. M. STEVENSON.*

ONE need not fear to overpraise Mr. Peppercorn's good gifts as a painter. To keep a due balance in estimating his work it is better to exaggerate the weakness than to undervalue the strength of his art. Thus he proceeds in his own pictures, making them great

* The following fragments of an article he was engaged upon for *THE STUDIO* were found among Mr. Stevenson's papers. Only the first part, down to the words "they will certainly add Peppercorn" (page 78), had been revised. This had been three times rewritten. The rest, down to "Institute of 1896," is a rough draft, and what follows notes, whose order is uncertain. The three pictures referred to in the passage where there is a blank in the MS. (page 82) are very possibly three of which there are the following indications in pencil on the cover of a note-book containing the detached pieces of MS. :

PEPPERCORN. *Evening*. Exhibited as *The Lane*. Sheep going down hill. Low-toned radiance. A masterpiece in effulgence. 1897. Dudley.

Misty Morning. Munich, '97.

The Cornfield. Gold medal, Munich. Silver radiance on a cloud in a field of grey pearly sky. Low tone. Three or four broad bands of horizontal. Sun behind.

rather by magnifying his gifts than by seeking to correct his faults. In them he expresses his feelings with such poetic emphasis that what seems extravagance of praise is in reality no more than what is necessary for a just appreciation of his merits. But as he thinks of nothing but his high vaulting poetry, he makes no attempt to disguise his weaker side, and in this his critic and admirer may follow his example. All art demands sacrifice of interests, truths, and beauties, in order that it may express anything strongly; now if Mr. Peppercorn speaks more earnestly and eloquently than most men, he says less. He states a truth with grand simplicity, but at a sacrifice that often makes his art appear a lofty but formal convention far removed from the full, various vitality of nature. His work is terribly chastened; it seems more passionate, but less many-sided and convincing than life. It burns like a fierce fire raging at night, the centre of fascinated glances, but not like diffused daylight, the illuminator of the world to the eyes of all beholders. You look at Mr. Peppercorn's art, not at what it represents. Yet this seer of sad and remote aspects of the world, who will not bate a jot of his dream, but sacrifices all nature to his ideal, has slowly convinced painters during the last twenty years of the native, genuine,

A. D. Peppercorn

and permanent qualities of his artistic vision. He has taken his place undeniably amongst the indispensable seers of his century. He belongs to the great small sect who have made a new art of landscape. When in future times they say Constable, Corot, Millet and Monet, they will certainly add Peppercorn. He is narrower, he is more faulty, but he is undoubtedly of the breed. A little more of Corot's urbanity and exquisiteness, of Millet's intellectual sense and human fervour, of their easy naturalness, of their restraint, fine humour and all roundedness would have made Peppercorn greater. As it is he only seems a little lopsided—a giant on one side, an ordinary man on the other.

Before explaining these two sides of the man I must return to a word I have used, "convince." It is only by slow degrees that Mr. Peppercorn has convinced us of the virtue and truth of his style. I speak for myself; I have known him since 1874, but I have not always entertained the opinion I now hold of his work. There is no need to apologise; one does not put a man amongst the really great on doubtful evidence. It is only ten years ago that one began to see much of Mr. Peppercorn's

work. Before that only a picture or two in stray places, at Messrs. Buck & Reid's, or in a private collection where he was to be compared with his masters, Corot, Daubigny and the like. It was some time before one regarded him as more than their mere follower, practiser of a game made out of their feelings and not out of his own. There was, of course, another reason, purely personal and not to the point, viz., the nature of my own work, tastes and pursuits.

His appearance and effect in the Academy fairly finished my conversion.

Even now I do not like all his pictures, more especially some of the earlier kind, often heavy and gloomy, decorative panels with a free translation not so much of nature as of a mood of nature. Mr. Peppercorn so weeds his composition of matter unessential or contradictory to his feeling that the picture expresses his feeling, whatever it may be, with almost unexampled clarity. You must feel the emotion whether you like it or not, and sometimes you do not like it. Fresh from the high-coloured dazzle of real light, I have resented his power of depressing all and forcing on one a mood sometimes savage, sometimes dreary, often



"THE LAKE"

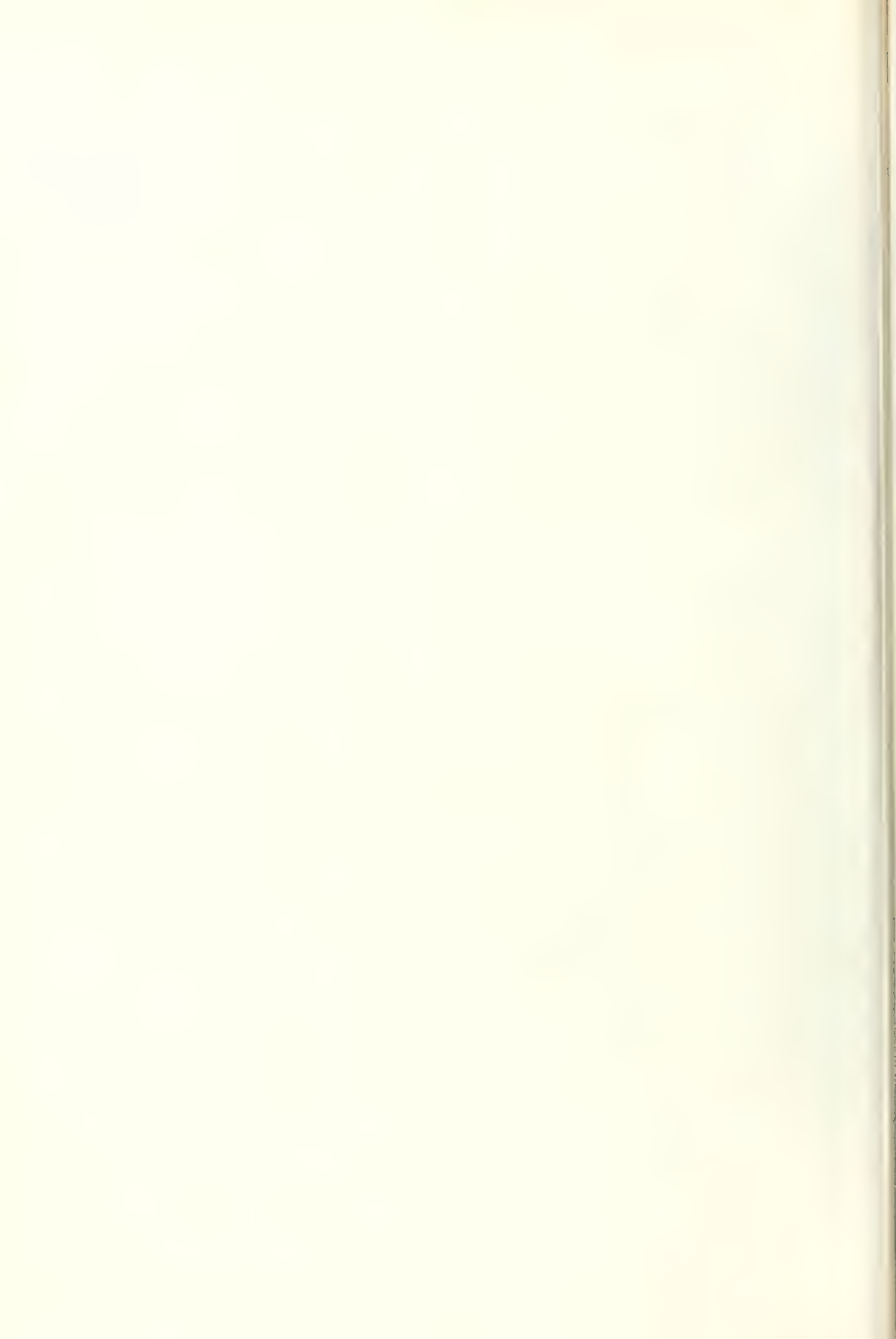
(By permission of J. S. Forbes, Esq.)

BY A. D. PEPPERCORN



"THE VILLAGE" BY
A. D. PEPPERCORN.

(Copyrighted by A. D. Peppercorn, 1904.)



A. D. Peppercorn



"THE FERRY"

(By permission of George M. Culloch, Esq.)

BY A. D. PEPPERCORN



"A MISTY MORNING"

BY A. D. PEPPERCORN

A. D. Peppercorn

grave, sad and tragic in the sense of unrelieved emotion.

Do you remember "A Surrey Village" at the Institute of 1896?

* * * * *

Possibly, with a nature compounded of more intellect and less positive feeling, Mr. Peppercorn would not have dared what he has. One looks first and says "O sancta simplicitas!" And if he were not guided by an inborn sense of style,

Mr. Peppercorn would often make a travesty of nature.

* * * * *

Now for my own and a less critical confession of faith. Slowly, very slowly, have I received Peppercorn, fighting against him picture by picture, and slowly, inevitably conquered. Why should one fight simply because he ignored qualities and facts dear to me, and from which I parted unwillingly and with suspicion? His better judgment and more impassioned mind taught him the

necessity of his sacrifice. Whistler, Corot, all great artists have thus sacrificed. Raised on the Greek eloquence and cultured finish of Corot, I could not receive the sublime but ruder eloquence of Peppercorn. I waited, admitting him slowly, as perhaps befits a critic. Now I feel that such pictures as the three . . . are not fit to hang in any but the choicest collections. I know these three will be priceless prizes amongst collectors of the next century. People often say, where are the great poets—the Corots of to-day? Peppercorn is one of them, unless I know nothing of landscape, and I am unwilling to believe that. On pure decoration I see no reason to believe in my own strong tastes and distastes, but surely one who has sat and worked before nature for years without thought of success, money, or house decoration, and worked in the best company, learns something of nature. Many then are the painters who know it, but more rarely has the same man then devoted himself for more years to the critic's calculations and studies and



"THE POOL"

BY A. D. PEPPERCORN



"A STORMY DAY"
BY A. D. PEPPERCORN



"YARMOUTH, ISLE OF WIGHT"

BY A. D. PEPPERCORN

pre-occupations, which, although verbal, are not wholly verbal, although decorative are also scientific. It is this double study that made me patiently await Peppercorn, knowing that here lay a fascination that once yielded to becomes irresistible. I have thought, doubted, studied enough; now I assert, he belongs to the great men.

* * * * *

Mr. Peppercorn's work is without subtle ingenuities or anything in paint akin to wit and humour.

Excellences of different sorts may be distinguished in kind, but cannot be compared in degree.

We do not taste the flavour of his art on our palate like a delicate Bordeaux, but gulp it rather as a burly Burgundy or ponderous Port, or better still, if the words are not too desperate in rank, as a wholesome swig of honest admirable ale.

* * * * *

I have resented at times the place or importance given to the development theory in the history of art. Art is personal, and its growth the development of individual and progressive ideas. Sometimes the man who began a game finishes it as Corot; sometimes it takes three men to perfect its execution (not its conception). Yet as one learns something of science, of history, of literature, of

general knowledge as well as of a special art, one begins to see that such treatment is inevitable, and also justifiable. Artists are commonly against it, as the individual painter cannot get away from his own art, cannot see his own career in due perspective, cannot be conscious of his environment, and so distinguish what may be his own from what is the heritage of his age and school. The point of view (which these determine often) counts for very much in art. Men take things on the whole much in the same way in the same age. Contemporaries seen from a hundred years' distance appear to agree in the point of view. Landscape with difficulty disengaged itself from being the accessory to a picture heroic, historical, religious or portraiture; with difficulty became not only the title of a picture, but its true subject—*Diana and Acteon*, *Mercury and Argus*, etc. When it won that point formally it yet retained its servitude to the figure point of view in habits of sentiment, composition, and ideas of the worthy and dignified. Corot set the last classic seal upon landscape and the points of view.

From Corot, who summed up landscape, two roads lead on—the bright, high, clear, luminous observers, Sisley, Monet, and the weighty broad Peppercorn and Maris.



GARDEN AT BURNESIDE

BY A. WILLINK

GARDEN-MAKING. II.*—THE CONDITIONS OF PRACTICE. BY E. S. PRIOR.

LAST month I dealt with the principles of garden-making in order to show that its art is independent of ideas of "Natural" or "Landscape" design; is held in bondage by no science of flower-culture; but is bound by the simple condition of enclosure as a garden, made by man

and or man's use as such in connection with his home. To further develop the practical side of garden-making is the aim of what follows, and it is to be again observed that only out of such practical conditions grows art. That is only the affectation of it which bases itself, not on the needs of the occasion, but on theories or ideals of beauty, and only its hypocrisy which would mimic the past forms that grew up naturally out of their own occasions, such as necessarily are not ours.

They are the conditions of to-day that must qualify our garden-art, and the first of these to

affect most gardens is usually a sufficiently strait and precise one, for it lies in the shape and boundary of the available plot. Not generally can the garden-maker now-a-days trace a shape for himself, or say with Bernard Palissy "I will mark out the square of my garden." But so as to deal with all the possibilities of practice, it is necessary to regard the shapes of garden laying-out in some sort of system. And indeed one can talk of a



GARDEN AT WINCHELSEA

BY ERNEST NEWTON

Garden-Making

square, an *oblong*, or a *circular* garden without insisting on exact regularity of shape. Moreover, these three distinctions represent three varieties of expression out of which all gardens, however irregular, have to get their effects. More often too than can at first be suspected, quite eccentric boundaries can be dexterously manipulated, so as to give to the eye a space capable of distinctly showing one of the above three varieties of expression. Indeed, the first art of the garden-maker comes usually in the form of a discovery of the main idea for which his plot is best adapted.

To begin, then, with the square, as the ideal garden-chamber. Its charm lies in the radiant content of its "lay out"; "much graced," as an old writer has it, "by the due proportion of four even quarters." The external (or bounding) walk and the central crossing path of an exact square give this ordered effect, as it were in sane and decent manner, making the most of the area. But there need be no rigid adherence to the four-square formality. As at Bridgefoot and in many of the gardens illustrated, the square is indicated, but never exactly realised. And besides irregularities of external projection there may be in the "quarters" themselves plenty of fancy, and the varied massing of form and colour with mounds



GARDEN IN WEST DORSET

NOW DESTROYED

and pools; with green yew chambers and ash pavilions; with orchard glades and nut alleys; with chequers of flower-beds and borders of rose trellis; with summer-house, fountain and sundial. The material for such variety is endless, only it should be ordered in such a manner as not to vitiate the master unity of the square conception.

In small areas the square can be managed to give the practical advantages of economy and good shelter. One of the accompanying plans shows an area of 25 yards laid out as a flower garden with a lawn and a—well, what might be a home of colour and delight for every month of the year. Its space should be open to the sun—trees and large shrubs being kept outside its enclosure—so that rampant



GARDEN AT BRIDGEFOOT

BY G. F. FODLEY AND E. S. J. JONES

Garden-Making



GARDEN OF "THE BARN," EXMOUTH

BY E. S. PRIOR



GARDEN AT BURNESIDE

BY A. WILLINK

branches do not rob its air, or burrowing roots drain its nourishment. Its enclosing walls, 9 feet high and thatched for coping (see the Exmouth illustration above), will give shade; its angles provide arbours and shelter from every wind, so that hour by hour, and day after day, there can always be ease and delight in it, and never monotony, as the seasons come and go, and cloud and sunshine alternate. Such are the practical pleasures of a

garden, a sunny wall, a pleasant shade, a seat for rest, and all around the sense of the flowers, their brightness, their fragrance, the hum of the bees and the twitter of the birds.

A square of some 80 yards—about an acre and a half—as shown in another plan, will give space for lawn and flowers, and also for the orchards and vegetable garden suited to a small house. The central arbour keeps a unity in the whole, while

Garden-Making

the cross walls and bounding alleys give a due sense of even quartering, and there is room for variety of effect in the management of each particular compartment.*

But the square "lay-out," with its expression of surface extension, is for level sites (see Winchelsea photograph, page 86) or for such regular

* The details of these plans will be referred to in the next paper.

slopes as will not distort the symmetry of the quarters. Where there is marked unevenness the square ideal becomes difficult, but the oblong rectangle is more flexible, since its expression is adaptable wherever there is extension of slope in one direction, however uneven it may be. This shape immediately introduces a fresh motive or garden effect. If the square gives the sense of the courtyard or quadrangle, the oblong makes for



GARDEN AT DOWNE HALL

BY L. S. PRIOR



GARDEN AT POINT HILL

BY E. J. BLOMFIELD

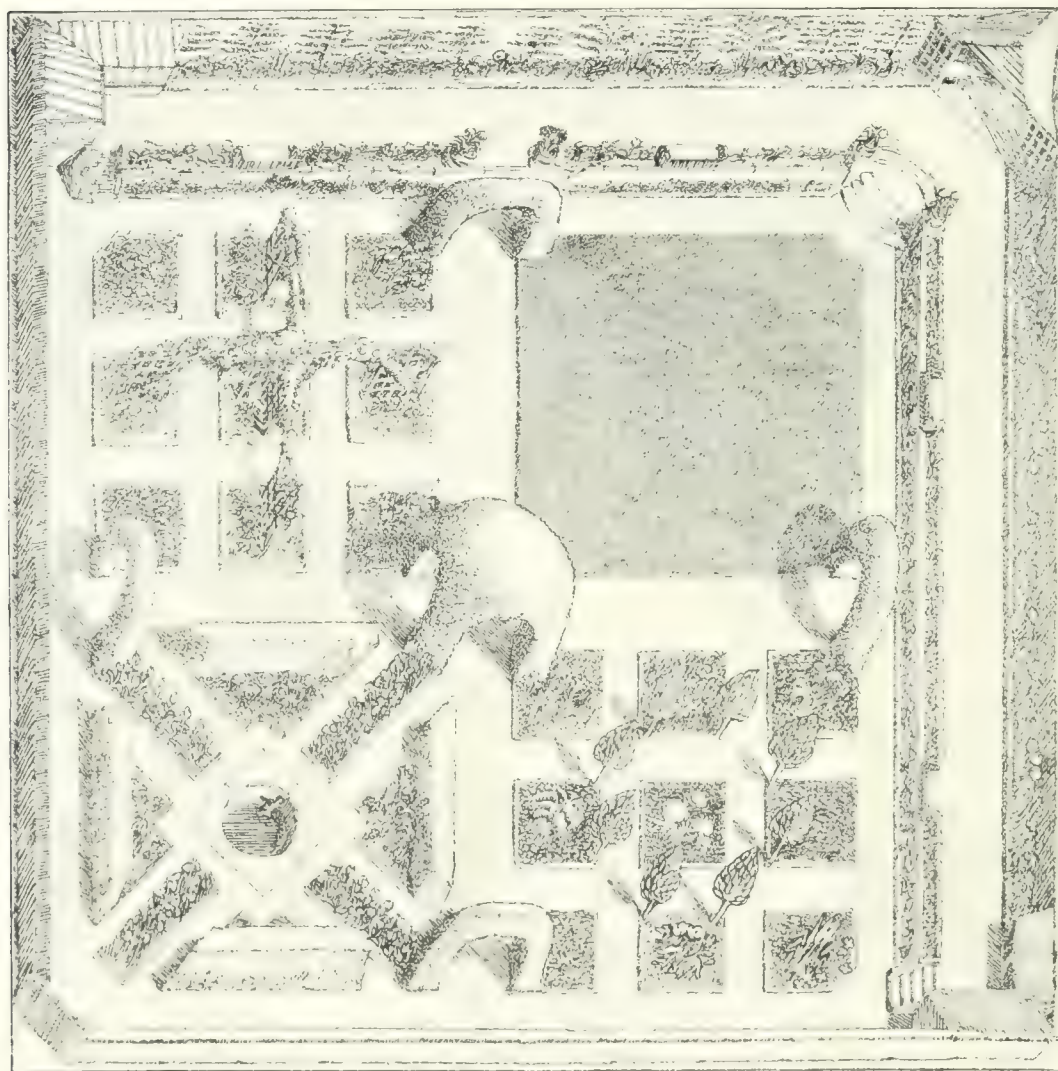
Garden-Making

the vista or perspective view, as of a cathedral aisle or vaulted cloister, weaving out of ordered repetition that mystery of bayed extension which has always seemed to delight man's eye. It is clear that this extension can be, with regard to the house or entrance to the garden, of two different kinds: as it stretches right and left on either side; or, secondly, projects away directly from the eye. In the first case the effect introduces the terrace, as at Burnside, Downe Hall and Point Hill, with the idea of a gallery rather than the hall of the square garden, and with a view as from windows on to a scene beneath; equally there comes, too, into its design the long border walk walled on the north side, and ending in an arbour seat. An oblong,

sixty yards by twenty-five, is also laid out here to give lawn and orchard as well as flowers and vegetables.

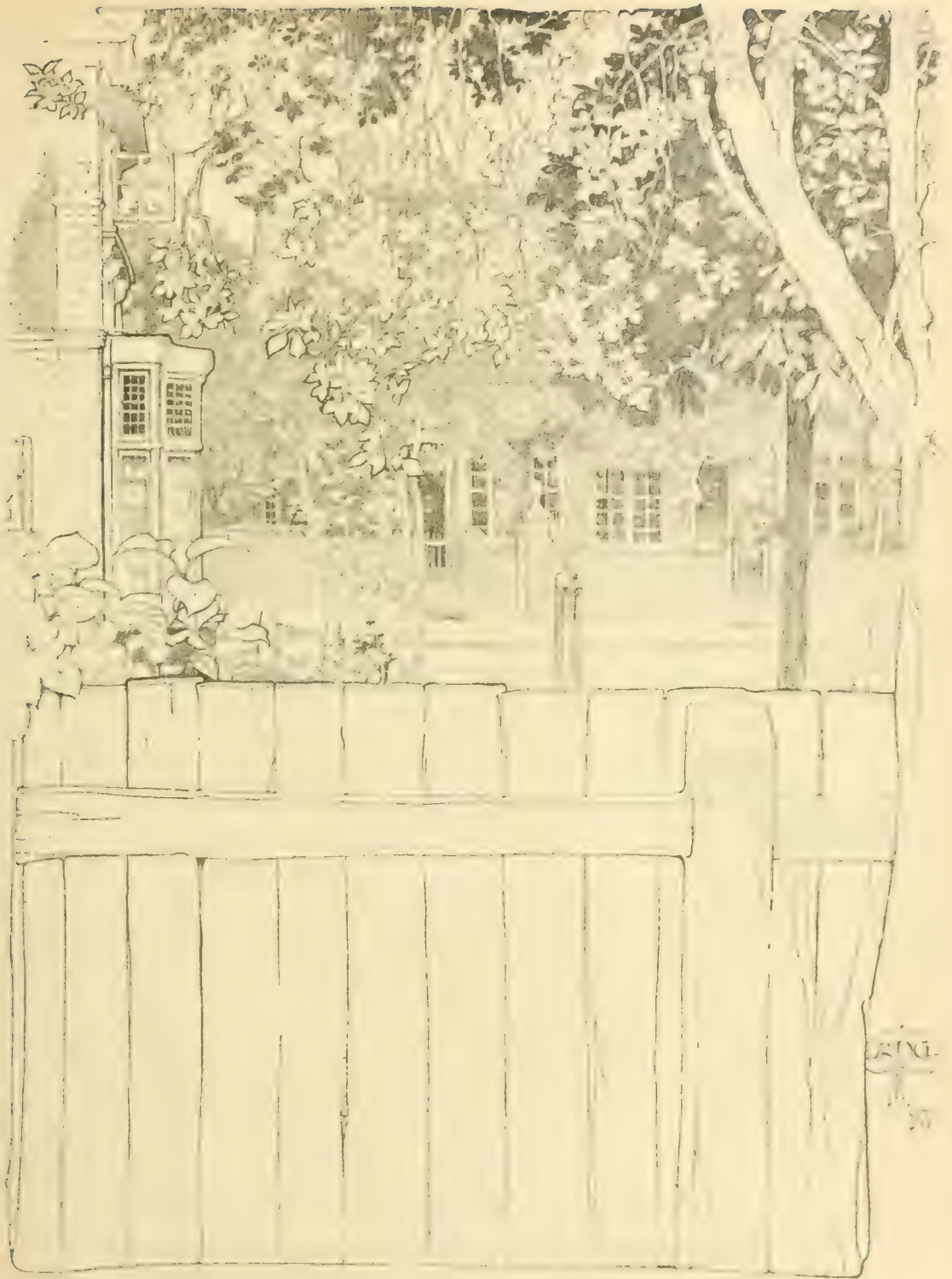
The charm is greatest when the slope is steep enough away from the entrance (or the eye) to allow of a series of terraces, with a view from the topmost of an under-world of garden and orchard, and in the distance, perhaps, a glimpse of southern sea or undulating down. But, as shown in the illustrations of Point Hill which were given on pages 28 and 29 of the last number, the feeling of a terraced garden can be got without the regularity of formal stonework, but following the contours of a cliff edge.

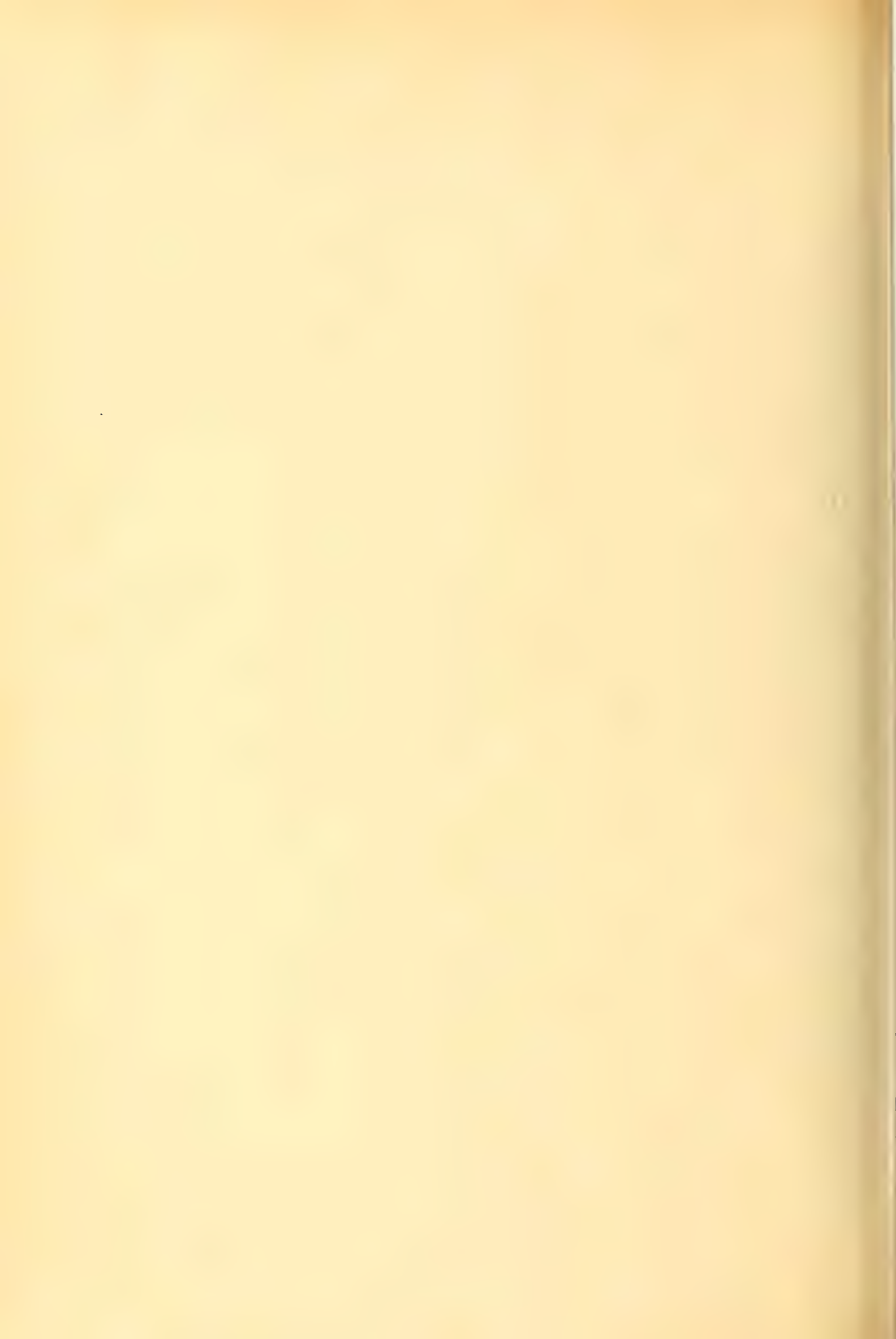
More often, however, the oblong, with which the garden-maker has to deal, is one that lengthens back from the house or entrance. In this the



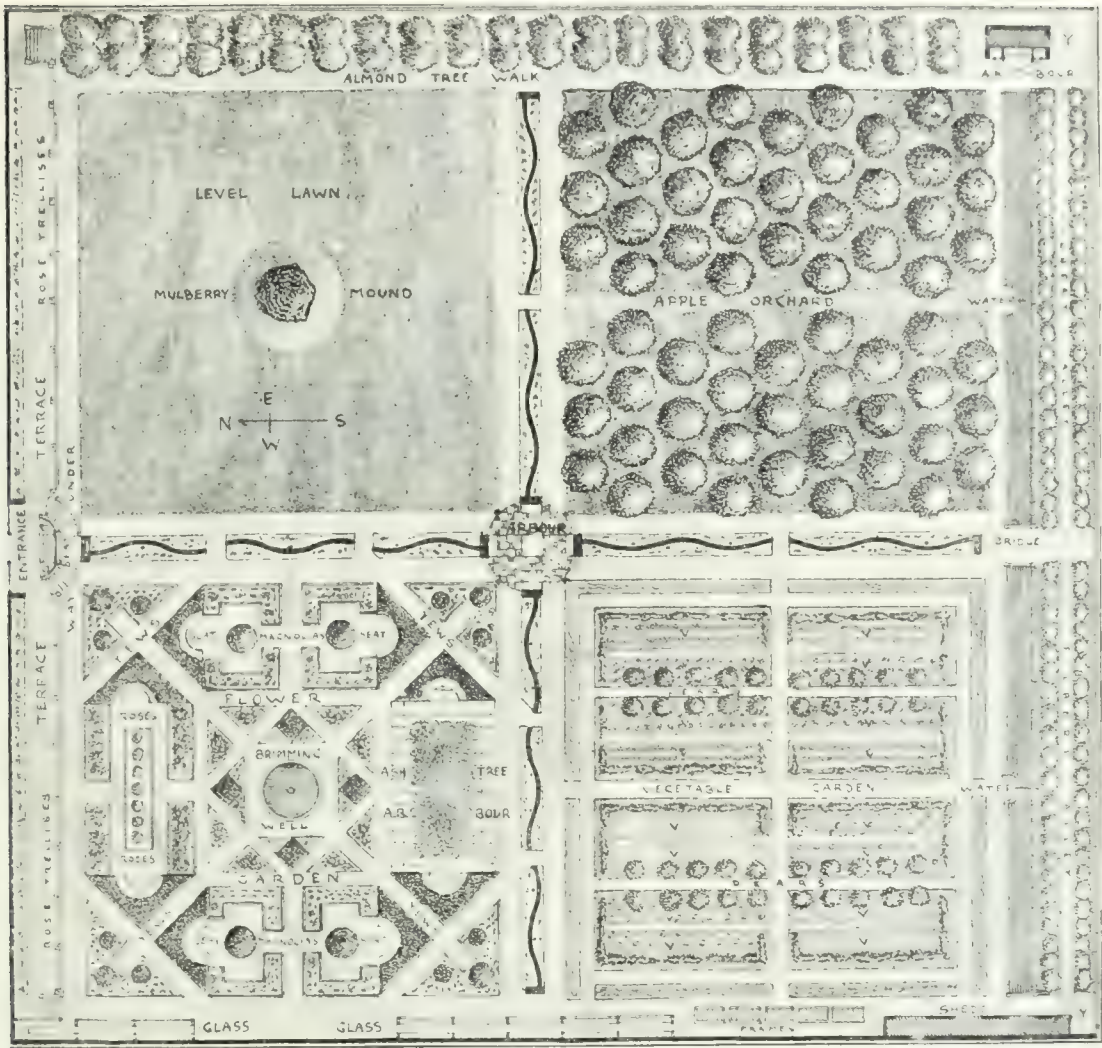
SQUARE FLOWER GARDEN

SCALE, FIVE YARDS TO THE INCH





Garden-Making



SQUARE GARDEN

SCALE, TEN YARDS TO THE INCH

NOTE.—The black lines represent the fruit wall, dividing the "quarter" of the square.

V = vegetables; Y = garden yards.

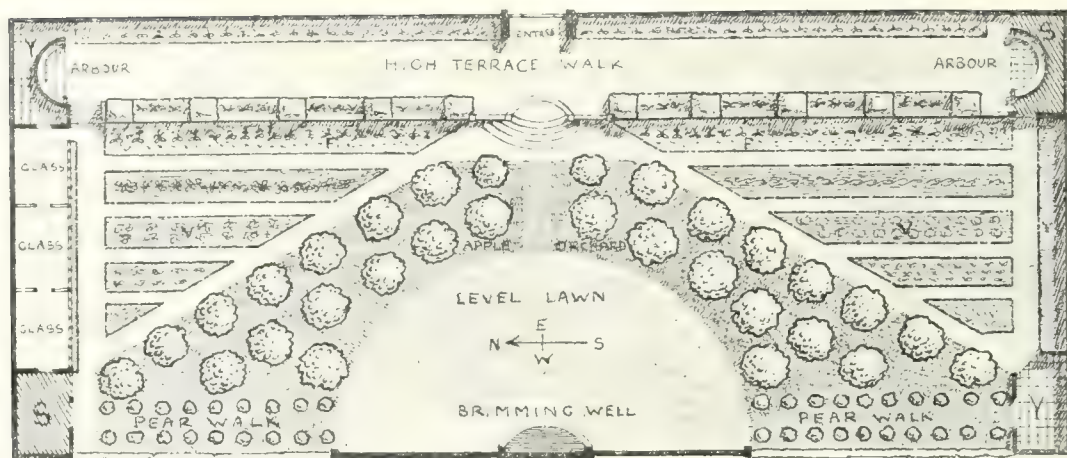
effects of vista can be enriched by the mystery of the receding chambers or compartments of the garden, as in a cathedral view. And, as in looking up a mountain valley a romance of remoteness and seclusion is woven by the light and shade of the folding hill-sides, so the practice is best when the ground rises away from the entrance, as indicated in the plan on page 95, set out for an oblong garden about 100 paces by 30.

The circular or semi-circular boundary of a garden makes for another and quite separate device of garden-design. The exact circle, indeed, is not often offered even roughly by boundaries; but in many cases the semi-circle, more or less regular, proves itself the readiest "lay out" for the natural

slope or the ground. Whether the centre of the scheme be indicated as a hollow, with level lawn or a water device, or, on the other hand, as an elevated site for a summer-house, the principal motive comes from the centralisation, and the consequent radiation which it creates.

The plan on page 94 shows a scheme of a semicircle about an acre in extent, with a mound or "mount" flanked on either side by orchards. Such designs, however, clearly demand a greater regularity of slope than is usual in garden sites, more so, indeed, than either of the other set forms illustrated—for in the practice of gardens the eye is wonderfully tolerant of small discrepancies from the true line in square or oblong, but is sensitive

Garden-Making



OBLONG GARDEN

SCALE, TWELVE YARDS TO THE INCH

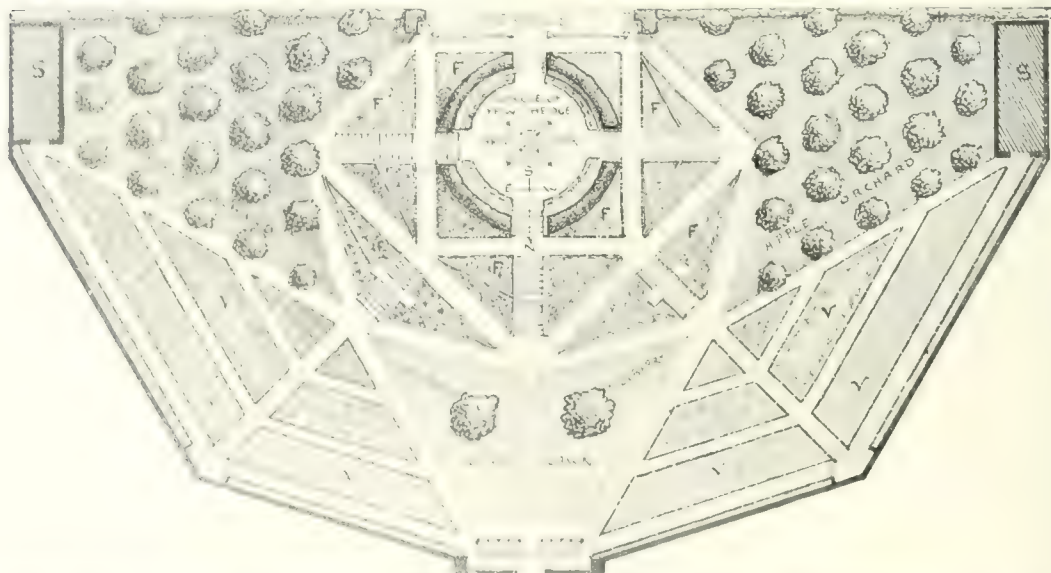
(*P* = path; *L* = lawn; *G* = glass; *V* = vegetable; *F* = flowers; *S* = sheds; *Y* = yards.)

to any want of symmetry or balance in the circle.

The principle of radiation is, however, very generally applicable, and by use of it the broken parts of irregular sites are connected together with the proper expression of order and design, as is indicated in the plan here shown.

It is to be observed that simplicity and perfect balance have been illustrated in the plans shown, in order to give clearness to the broadest principles which underlie the laying out of gardens. No doubt squareness and regularity, by creating the æsthetic value of order, afford the greatest expression of

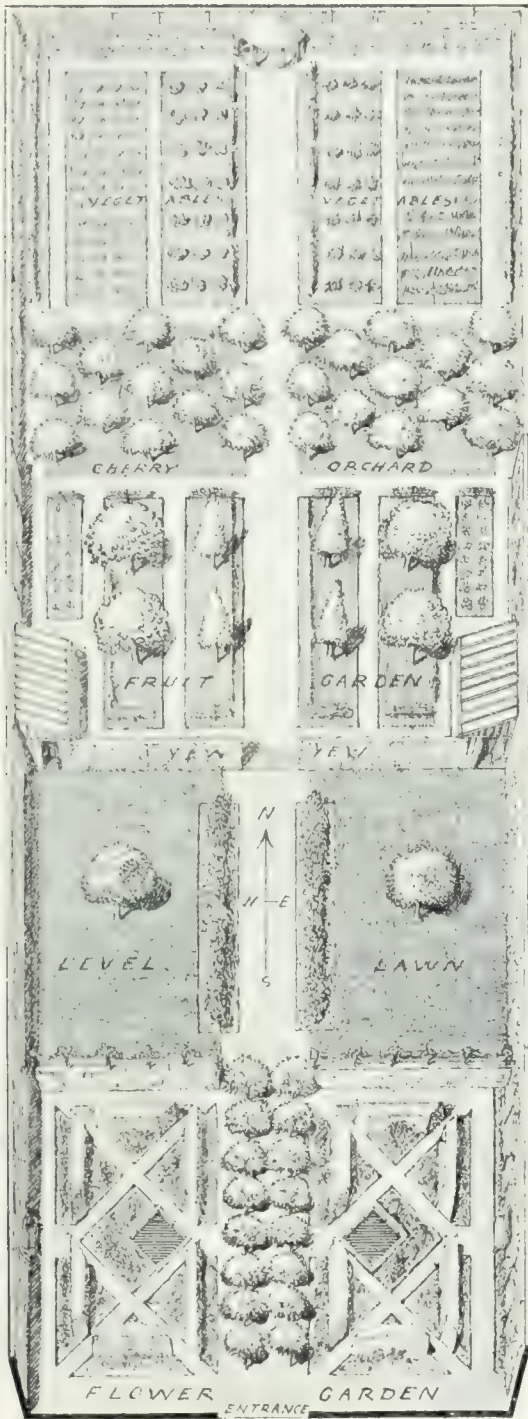
space, and it is astonishing how plots of ground, which look puny under the villa system of curved pathways and irregular clumps of shrubs, get a decent roominess from straight-lined laying out. But the square quartering of the garden-space, the straight-lined linkage of its vista, the orderly radiation of centering where its paths meet, are not set forth here as being rules or recipes of art, but only as the examples of that direct common sense which should govern all garden operations. As will be afterwards pointed out, straight lines are the easiest laid out, the easiest made, and the easiest kept in gardening. The more regular the general form of



SEMI-CIRCULAR GARDEN WITH MOUNT

SCALE, TWELVE YARDS TO THE INCH

(*P* = path; *L* = lawn; *G* = glass; *V* = vegetable; *F* = flowers; *S* = sheds; *Y* = yards.)



OBLONG GARDEN

SCALE, TWELVE YARDS
TO THE INCH

the lay out, the more economical will it be in every respect. And since man walks straight from point to point—unless intoxicated—a bend or a curve certainly requires excuse for its eccentricity. But

no boycott of the curve of the circle is intended it is developed naturally in a carriage drive;* its uses are indicated for the shaping of trees, and for such definite purpose as the seat of an arbour, or steps for the edging of a fountain, or to make a bastion on a terrace.

In fruit walls, as in the large square garden plan, there is a practical purpose in the curvature of the walls shown. When they are so built the bloom in spring can be easily protected at night by coverings—mats being run on rings like curtains across the curve. Also by being differently exposed in the various parts of the wall-surface the fruit, some in shade and some in sun, will ripen at intervals instead of all together. But that the curve is the necessary line of beauty is a doctrinaire opinion which need trouble no one when laying out a garden. Of course in practice irregular slopes and irregular boundaries are the common lot, but let not the garden-maker be discouraged. Out of such material his art grows. No site is so crabbed but that, if it be properly enclosed, a garden design can create order and spaciousness on the principles sketched above. Nothing could well be more irregular than the boundaries of Bridgefoot or Point Hill, whose gardens are shown in the illustrations, yet with no great pains or heroic sacrifice the effects of square quadrangle and spacious terracing have been achieved.

E. S. PRIOR.

(To be continued.)

ON SOME RECENT EXAMPLES OF CHROMO-XYLOGRAPHY. BY ESTHER WOOD.

THE process of colour-printing by hand from the wood, after the manner of the Japanese, is one of those handicrafts which occupy the attention of artists long before any interest is felt in them by the public at large. Fortunately—or unfortunately in the case of processes easily cheapened and spoiled—the interval between the experiments of artists and the popular appreciation of them grows shorter every year. The literature that is rapidly

* Far too often small country houses (or cottages) have their gardens so situated that the carriage drive right up to the front door. It is forgotten that thousands of "carriage" people live most of their life in London, where some three to ten yards of steps and pavement space must separate them from their carriage doors, and they never think it an inconvenience. See the simplicity of the 17th century methods in the illustration at the top of page 87.

Chromo-Xylography

springing up around art, aided by journalism of the more serious kind, takes ever keener cognizance of new development and changes of method all the world over, whether occurring through the rediscovery of some mine of beauty in the past, or the breaking of fresh ground by modern men.

The pioneers of colour-printing in England have, however, been men of broad culture and acknowledged position in the more orthodox branches of art. Mr. Edgar Wilson, whose etchings are always looked for at exhibitions of black and white, holds also a distinct place as a decorative designer, and has imbibed perhaps more successfully than anyone the constructive ingenuity of the Japanese. The attainments of Mr. F. Morley Fletcher, a winner of international honours in painting, have been publicly acknowledged by his appointment as director of the arts department of Reading College, newly affiliated to Oxford University. Mr. J. D.

Batten, who came still earlier into the field, transferred to it at much personal sacrifice the versatile and assiduous talent which had already won recognition in design. The delicate and strangely English woodcuts of Mr. Lucien Pissarro are also well known, and he too has made original experiments in the Japanese method, but has now begun to print his colour designs after the manner of Mr. W. P. Nicholson and other English impressionists. The work of M. A. Godin, in hand-printing in colour without the line, has been exemplified in this journal. From Baron Rosenkranz we have also had some vigorous and imaginative studies. Here, however, we approach the continental schools, led by M. Lepère and M. Henri Rivière, whose xylographs were described in a former issue. We may note, before returning to strictly English work, that a similar development is taking place in America, largely

stimulated by the gift of a fully-equipped colour-press to the United States National Museum from the Imperial Government of Japan, supplemented by a valuable handbook of instructions written by Mr. Tokuno, Chief of the Bureau of Engraving and Printing at Tokio.

The original native Japanese colour-print has by this time taken its place among us as an accepted thing, and is no longer regarded as the hall-mark of eccentricity in the owner, or dismissed in the same category as the tiger-skin or the Tiji necklace — the spoil of the travelled sportsman in heathen lands. It has passed unscathed through the next stage of fashion as a drawing-room ornament, and begun to be seriously reckoned as a work of art. And though a few sturdy English traditionalists like William Morris and certain of his disciples have been curiously deaf to the message of Japan, and kept one little circle of designers still ignorant of its power, most of us are now aware of the revolution it has wrought in European draughtsmanship and design.

For it is to the Japanese that we especially owe the growth of the decorative spirit in our pictorial



FROM A CHROMO-XYLOGRAPH

BY MORLEY FLETCHER



Chromo-Xylography

art. The impulse towards "beauty for beauty's sake" woke tardily in the present century in the too-logical and utilitarian West. Even to-day we hear intelligent people, when some purely decorative composition is brought before them, begin to torture themselves with the question, What does it *mean*?—when probably the painter meant nothing but beauty, being well content if he achieved that.

Against this narrow vision of beauty has been thrust during the past thirty years the audacious fancy, the brilliant characterisation, and the inexhaustible symbolism of the Japanese. All that our laboured realism sought after, they achieve by one suggestive flash. The moods of Nature, for which we so often mistake our own, they know by living with them more intimately, and with singleness of heart. Life, life in form and action, they seize and sum up for us while we are analysing its component parts. They confront us with the contrast of an art in which the spiritual and the æsthetic elements have never been at war.

In London, as in Paris, at the present time, Japanese influence can be traced in all the "newer" draughtsmen, from the real or affected eccentricities of the French illustrated press to the decorative work of Edgar Wilson in England and the grotesque social satires of J. W. T. Manuel and S. H. Sime. What were the methods in which these surprising faculties of the Japanese were spent?—would the adoption and development of them bring us any nearer to their magical charm? These were the questions that fascinated the first learners in this so unorthodox school. That its masters were unique and inimitable did not deter the students from their course; the influence was too strong and vital to be utterly in vain. Hitherto the craze for mere collections, the treatment of foreign works of art too much in the light of curiosities, had vulgarised all that we had laid our hands on, and blinded us to the practical lessons they had in store. Could not the unprejudiced study of these examples help us towards fresh creations of our own—since there is surely no copyright in methods, and genius is its own security from the infringement of its powers?

So, at least, argued the three or four men who, unknown at first to each other, began within the present decade to experiment with the cutting of colour-blocks. The first suggestion came from a designer who had in hand the illustration of a children's book. He had prepared for the opening page a drawing of *Eve and the Serpent*, a simple, decorative picture not unpromising for reproductive experiments. "Would it not be possible," he

said one day to a friend, "to print that frontispiece in colour?"

Hence arose the long and arduous efforts to which Mr. J. D. Batten and Mr. Morley Fletcher now devoted weeks and even months of thought and care, which at first seemed almost fruitless. To learn from difficult and unfamiliar sources the exact details of the Japanese method was but a preliminary task. To re-apply these with any approach to success was quite another. But so fascinating did the work become, that no sooner were a few really satisfactory impressions secured of *Eve and the Serpent*, than the two enthusiasts began upon a second design, of a bolder and more elaborate character. It was over this second experiment, *The Harpies*, now to be seen, with its predecessor, at the South Kensington Museum, that the main technical questions were effectually fought out.

It would be needless here to repeat in full the details of the Japanese process which has already been described in these pages.

The work done by Mr. Edgar Wilson in the direction of colour-printing differs characteristically from that of Mr. Batten and Mr. Fletcher in that he has from the first pursued it side by side with etching, and in his later experiments combined the two methods habitually in the same print. This innovation has been criticised in several quarters as a spurious mixture of two essentially different processes, but there seems no reason why wood and metal should not be used together in a colour-print, any more than in any other decoration, since no deception in the picture is attempted or desired. In modifying and developing so variable a handicraft in the direction of his own best powers—giving scope for finer and more elaborate line than can be easily obtained from the wood-block—Mr. Wilson frees himself from the limitations of the latter only to submit to no less arduous conditions from the metal. In his own art, in his own personal way of seeing things, colour is always subordinate to line. Is it not wiser, then, to follow here the instincts of his temperament and adapt the handicraft to their expression? *The Windmill* (reproduced here in colour), one of Mr. Wilson's earliest colour-prints, is already known to connoisseurs, and for beauty of atmosphere and simple dignity of composition has scarcely been surpassed in England.

An attempt was made at first by Mr. Batten to minimise labour by having the design engraved on the cross-section of the wood by the ordinary English process (it being found impossible to use

Chromo-Xylography

the graver on the plank); but the key-block so prepared was rendered useless by swelling very much more than the colour-blocks after the application of the damp paper. There was no alternative between the sacrifice of hand-cutting altogether and the patient personal labour of the artist in preparing all the blocks in the primitive way. The photographing of the design on to the wood, instead of transferring it on paper, seems the only labour-saving mechanism that can safely be applied to any part of the process.

And indeed it is precisely in this necessity for the hand of the one artist to be directly evident all the way through that the peculiar charm of colour-printing seems to lie. In Japan perfect cohesion and harmony of effect are secured even when the design is passed through half-a-dozen hands in the course of cutting and printing, because all is carried out under the control of the original designer, and there exists between the craftsmen a complete artistic sympathy of which we in England know almost nothing.

From this brief record it will be seen that the

development of colour-printing in this country is still in early stages, but has reached a point of great interest and significance to art, and is rich in opportunities for the designer and craftsman. The credit of the beginnings belongs very largely to Mr. J. D. Batten, from whom at a stage of peculiar difficulty—almost of despair—Mr. Morley Fletcher took up the task, with the encouraging results already described. The first two prints—*Eve and the Serpent* and *The Harpies*—both of which have been illustrated in *THE STUDIO*—were practically executed by him from Mr. Batten's designs, and were published in February and November respectively, 1896; the first by Mr. Batten himself, the second by Mr. R. Dunthorne. In March, 1897, an edition of Mr. Fletcher's *Meadowsweet*, limited to seventy-five signed proofs, was published by Mr. Batten. Proofs of all three have been purchased by the Science and Art Department for South Kensington Museum. In 1899 was published *The Tiger*, a pleasing little design done in association with a newly formed class of students at the London Central Arts and Crafts School.



"THE BRIDGE," FROM A CHROMO-XYLOGRAPH

BY SIDNEY LEE



Chromo-Xylography

From this thoughtful little group of workers, under Mr. Fletcher's tuition, some interesting results should certainly be looked for within the next few years. The formation of this pioneer class was quickly followed by another at Camberwell, and another at Reading College. Apart from the actual practice of the craft, the art of designing for colour-prints is coming rapidly into favour at schools of art and technical institutes: so much so that every students' exhibition now affords some examples of this method. The habit of designing for any craft without the simultaneous knowledge of its details is not a thing to be rashly encouraged, but Miss Ethel K. Burgess has certainly shown an admirable grasp of its

possibilities and a judicious sense of its limitations in the designs she has from time to time exhibited.

Mr. Sydney Lee is one of the latest comers into the field in the double rôle of designer and craftsman, and his colour-prints have a certain breadth and distinction which have already made them a subject of interest at London exhibitions of contemporary work. Out of a considerable group of new designs, *The Bridge* is perhaps the most successful; the subject has been made classic by Hokusai, and affords peculiar chances for perspective decoration. There are also in Mr. Lee's series several studies in moonlight and other nocturnal effects which are poetic in colour and atmosphere, though perhaps a little flat in drawing for so pictorial a medium.

With its technical difficulties largely disposed of by the labours of its English pioneers, the handicraft has been brought more within the student's reach, and its success will depend upon the taste and foresight of the artist and the accurate training of the hand and eye. In the preparation of the drawings we find ourselves on the threshold of a new and distinct branch of design, and there is growing up among us a school of draughtsmen to whom the light and dainty vehicle of the colour-print would seem to offer a perfect medium. We have already indicated the essential requirements of such design—that it must have contrast, simplicity, and lucidity of drawing, and give scope for broad and rich masses of colour—in short, must be a *decorative picture*, to be framed and hung as a self-sufficient thing. Pastoral landscape, bold figure-subjects, and pictorial incidents of many



DESIGN FOR A CHROMO XYLOGRAPH

BY ETHEL K. BURGESS

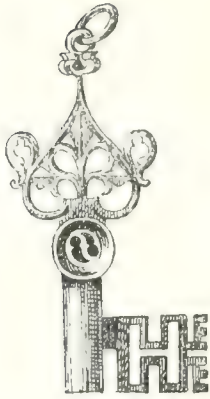


FIG. 1 GOTHIC KEY

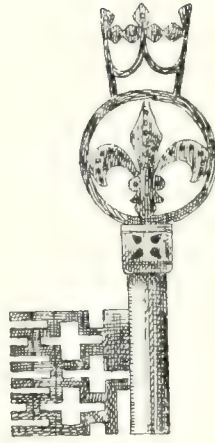


FIG. 2 GOTHIC KEY

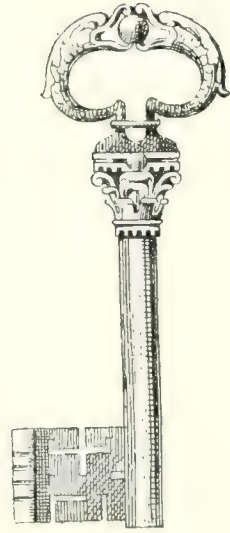


FIG. 3 FRENCH RENAISSANCE

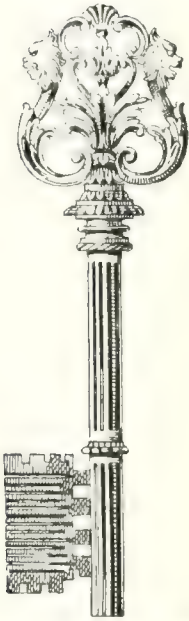


FIG. 4 FRENCH, 18TH CENTURY



FIG. 5 FRENCH, 18TH CENTURY

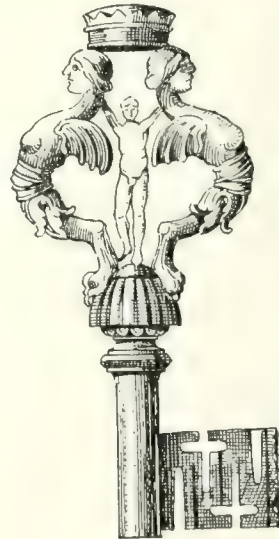


FIG. 7 OLD ITALIAN KEY

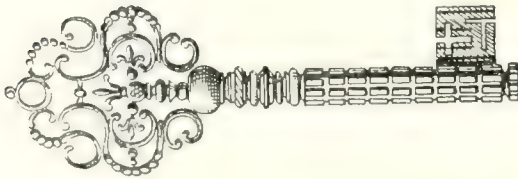


FIG. 6 OLD ENGLISH KEY

(See article on "Old Chased and Embossed Steel Work.")

Old Steel Work

kinds lend themselves well to expression in flat colour and in the sharp, supple outline from the wood. Another field that may be suggested is that of vivid impressionist portraiture—that rapid summing-up of essentials which yields a perfect characterisation without becoming a caricature. We may recognise frankly the limitations of the method—that it is ill-fitted to render subtleties, intense or elaborate, and that it cannot at present cope with prolific reproduction. But even these limitations may serve to teach us a great deal by the way: lessons, precious, indeed, if they bring us back to that fine economy which we have lost from all the arts—an economy which is not sparseness, but the power to get the best results from few and simple materials. It may seem a little invidious to recommend anything as “good practice” apart from the fulfilment of its own artistic purpose—reminding one of the pianoforte-teacher’s idea of the chief use of Bach, but the knowledge of such a handicraft, and still more the practice of it, can hardly fail to influence art generally in the direction of breadth and simplicity of expression. It must be remembered that colour-printing is not,

and can never be, a hobby to be taken up in one’s spare time. So arduous and exacting are its methods that the most expert of the artists referred to declares himself completely exhausted after printing some thirty impressions from a design. So many sources of possible failure have to be borne in mind, that the most alert and prompt intelligence, over and above dexterity of fingers, is needed to avoid mishap. These dangers, in the eyes of the enthusiast, only increase the fascination of his task; but it is well to insist on them for the discouragement of those who seek a handicraft yielding more easily controllable results. To attempt to popularise it in the direction of crudity, or to put it for a moment into competition with other reproductive processes, would be fatal to the conscientious personal workmanship which is essential to its charm, and to the leisured patience it demands for success.

ESTHER WOOD.

OLD CHASED AND EMBOSSED STEEL WORK. BY STARKIE GARDNER.

THE collections brought together in the small but well-proportioned and lighted gallery of the Burlington Fine Arts Club in Savile Row are always important, and should on no account be missed by the Art Student. Though ostensibly open to members and their friends only, applications for cards of admission are rarely refused by the courteous secretary, it being the desire of the Club that not only amateurs, but craftsmen, designers and students should find the gallery accessible. In their exhibitions, whether of enamel, bookbindings, miniatures, Greek or Persian art, nothing unless excellent of its kind passes the critical committee of selection, and it is the fact that objects admitted acquire a sort of hall-mark which must be



FIG. 8

15TH CENTURY CHEST LOCK

Old Steel Work

gratifying to their owners, even possibly in many cases enhancing their value. Forgeries are almost eliminated, and the specimens exhibited, beautiful as they are intrinsically, possess the added interest of being actual original documents, expressing the history of the arts and crafts; or in other words of civilisation itself. Artistic forgeries, if not mere replicas of originals, but skilful designs in the spirit of bygone ages, are often intrinsically admirable productions. It is only unfortunate that they should be imposed upon the wealthy amateur and expert as genuine antiques at infinitely higher prices than could be obtained

were their modern origin frankly disclosed. The almost universal preference for even indifferent specimens of antique craftsmanship is probably greatly due to their steady rise in value, which leads their purchasers to regard them as good monetary investments. That those able to patronise contemporary craftsmanship should crowd their houses with antique *bric-à-brac* cannot be good for the development of modern art. Artists and craftsmen have a right to, and must depend upon, the patronage of the wealthy classes, which is as much their due to-day as it was in the past, when it was never looked for in vain. The disadvan-

tages of a limited patronage will not disappear until it becomes generally recognised that the genuine antiques worth possessing are locked up in museums or well-known collections. When the purchase of spurious and third-rate antiques ceases to be the fashion, the vast sums now expended on them will be diverted from the pockets of the dealers to those of the art-worker. One of the functions of the Burlington Fine Arts Club, and not the least useful, is to discover, assemble, and ear-mark through their superb and exhaustive illustrative catalogues the really fine works of antiquity, thus indirectly increasing the difficulty of disseminating forgeries.

A recent exhibition of objects of European origin in chased and embossed steel-work was one of the most interesting ever held by the club, and especially valuable from the craftsman's point of view. On entering, the visitor was struck by the rich and harmonious effect of the gallery, the walls being hung with tapestries, an exhibition in themselves, so arranged as to both enhance and subdue the glint of the steel and to relieve the sombre russets and golds of the Milanese cabinets and suits of gala armour. Each object in the gallery was displayed to advantage on a ground of suitably coloured velvet without crowding. Though all the space was occupied, the effect was not suggestive of a museum, but of a private collection of carefully selected specimens, arranged with regard to their intrinsic merits and the general *coup d'œil*.

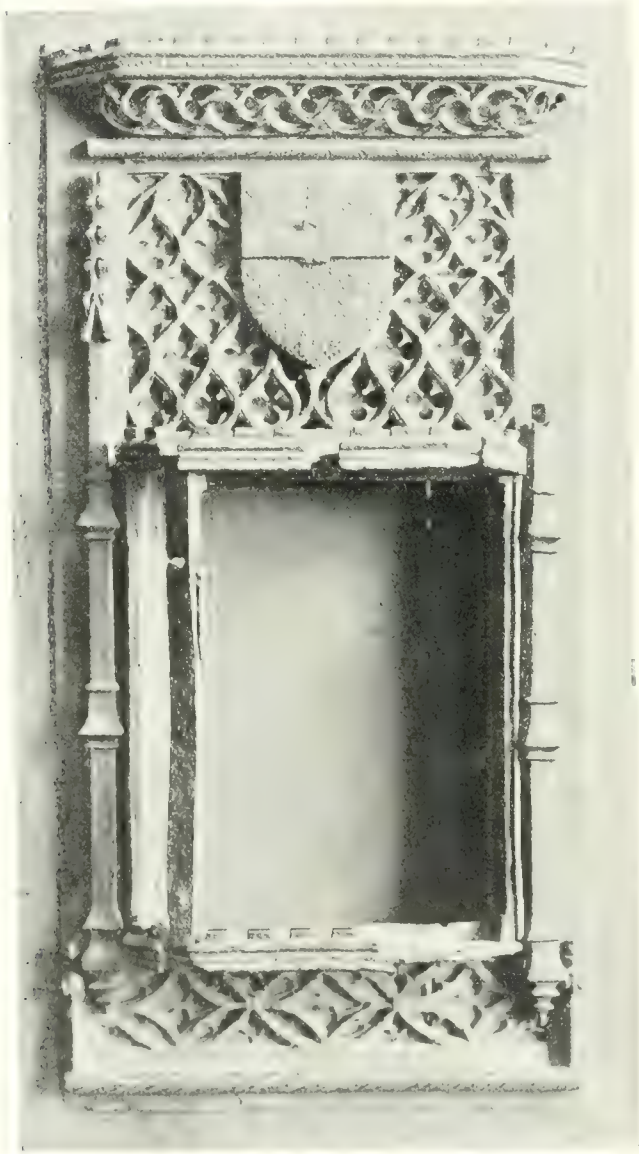


FIG. 9

PROBABLY FLEMISH WORK
OF THE MATSIS TYPE

Old Steel Work

In an exhibition of steel work, arms and armour must necessarily occupy a considerable place, but



FIG. 10 FORGED IRON DOOR KNOCKER

in this one they were not allowed to unduly preponderate.

The most complete collection was undoubtedly the matchless series of 80 keys, selected from the much larger number offered by contributors. It is certain that no such collection has been seen together before, and nothing to rival it could be brought together even in France. The examples, from all countries, certainly comprised

many *chefs d'œuvre*, unsurpassable in technical or artistic merit. The French keys, 37 in number, not only preponderated numerically, but exceeded the rest in beauty of design and skilful manipulation. Those of the Renaissance have hitherto been regarded as of Italian workmanship, and almost invariably exhibited as such. Actually, Italian locksmiths' work was always extremely poor; while in France, this work has always been esteemed and encouraged, several of the French monarchs between the reigns of Louis XI and Louis XVI having had the reputation of being themselves expert locksmiths. Other fortunate circumstances contributed to a high level of excellence being maintained, notably the fact that for several centuries admission to the guild of locksmiths could only be obtained by the production of a *pièce de maîtrise* or *chef d'œuvre*, which took the form of a lock or key upon which one or two years' labour might be expended. This mode of entering a guild contrasts somewhat strikingly with the present methods of our effete Blacksmiths', Braziers', Pewterers', or Ironmongers' Companies. An important, though accidental impetus was given to the production of French keys, before the spirit of the Renaissance died out, from the circumstance that Henri III. permitted his favourites or "mignons" to carry keys admitting to his private apartments in the Louvre, a fact first noticed in one of the South Kensington Museum handbooks. The age, it is well known, was one of great luxury as regards personal adornment; and the distinguished Court favourites vied with each other in the magnificence of their keys, no two of which seem to have been alike, and which were gilded and conspicuously worn at the girdle. One of these, known as the Strozzi key, many years ago fetched £1,200, and is in France; but two others, hardly inferior, were shown in this collection, as well as a still richer example made for the Queen Mother. It seems safe to assume that when at any time in any country keys were produced of unwonted costliness, it was the custom to carry them on the person *en évidence*, and not merely to put them in the pocket or leave them in the lock.

Our aim is not the illustration of the more elaborate examples, which it would be hopeless to attempt to reproduce by hand at the present day, but of those of more modest calibre, which might have opened some of the exquisite contemporary furniture which has been handed down. These are full of suggestive interest to the designer. Among the simplest are the two German keys

Old Steel Work

Fig. 1 having evoked the admiration of Pugin and Burgess, and being now in the South Kensington Museum; and Fig. 2, of particular interest as the prototype of a vast series of later and more elaborate French, German, and Italian keys, reminiscences of its thistle-shaped bow being even traceable in our English keys of the 17th century. Reminiscences of traditional form are no more out of place in modern craftsmen's design than in modern architecture, the forms usually found to be most persistent being the fittest for the purpose. Among the French Renaissance keys, so magnificently represented, the simplest perhaps was contributed by Mr. Salting (Fig. 3), made, to judge by the design, for one of the Dauphins of France, with a delicately chiselled neck in form of a Corinthian capital. It is somewhat remarkable that all decorative keys down to at least the close of the 16th century introduce architectural features as part of the design; while in later keys this tradition was abandoned. The French

examples of the 18th century, Figs. 4 and 5, show a falling off in elaboration, but not in the exquisite quality of the workmanship and finish. Their lines are not displeasing. Next in importance to the French keys was the series of English keys, 26 in number, commencing with the reign of Charles II, and ending possibly with George I or II. The well-known French proclivities of Charles probably first established a taste for richly wrought keys in this country, with the somewhat remarkable result that before very long our keys had a vogue in France, being used by such cabinet makers as Boule, almost to the exclusion for a time at least of the native production. One of these, an exquisite example from South Kensington, is perhaps the earliest English key introducing heraldry in its design. It bears the shield, crest, supporters, coronet, and motto of Lord Stawell, a barony which existed only between 1682 and 1755. Among the rest of the English keys many comprise crowns and most elaborate

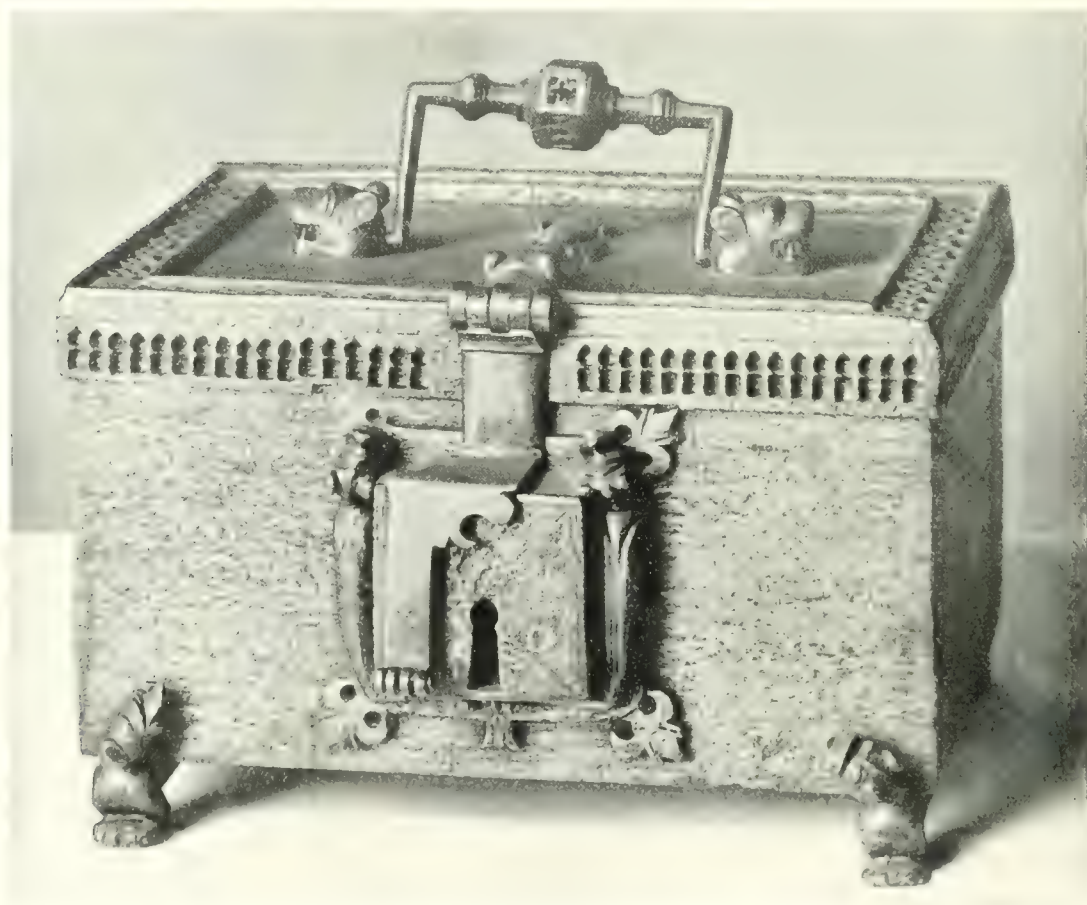


FIG. 11

SMALL CASKEI, FRENCH, 15TH CENTURY



FIG. 12

FRENCH CABINET

monograms, like those made for the Duke of Ormonde, lent by Mr. Salting; the key of Old Montague House, lent by the Duke of Buccleuch; one lent by Earl Brownlow, and several of the keys of Windsor, lent by her Majesty, and made by the Royal locksmith, whose trademark was the sign of the Sun. These form more pleasing designs than the portrait bust of Charles chiselled on the elaborate key of the Star Chamber. A simple but highly typical form of English key is shown in Fig. 6. The Italian and German keys in the collection were of considerably less importance, one of the former, lent by Sir T. G. Carmichael (Fig. 7), being remarkable for the minute but finely-modelled athlete, pierced and carved from the solid, *à jour*, its only attachment to the rest of the key being by one hand and one foot. In other respects this key is almost purely French in design, but of inferior technique.

Those to whom it falls to design modern presentation keys, which are not always satisfactory, may do well to study in the illustrated catalogue of this collection the forms of keys found to be most appropriate in the past.

The mediæval locks, especially in France, were more elaborate productions than the keys,

and were quite in harmony with the richly carved chests and presses they secured. As with the keys, the designs were based on contemporary architectural ornament. The 15th century chest-lock, Fig. 8, belonging to Mr. Leverton Harris, is a good example of the simpler kind. The richer examples have most elaborate canopies of open tracery work, and images of saints carved from the solid. These continued to be produced as *chefs d'œuvre* by apprentices long after all traces of Gothic feeling had disappeared elsewhere. When Italian design took a firm hold in France, locks cased in sheet iron, embossed in the classic taste, were used in the Royal Palaces. Under Louis XIII, decorative lock cases were once more carved and chased from the solid, but in the taste of the day.

A rare and beautiful object, constructed in the same way as the mediæval lock case, is represented in Fig. 9. It is the property of the Marquis of Northampton, and is preserved at Compton Wynyates as a relic of the old house destroyed when the existing mansion was erected. The work appears to be of Louvain, of the Matsys type, and it may have served as a guichet, or as it has been suggested, the front to a veilleuse or lantern niche.



FIG. 13. SMALL COVERED POT, 16TH CENTURY

The forged iron door-knocker, Fig. 10, is another remarkable object, Italian in the character of the design, but probably of French execution. Nearly all the richly-wrought iron knockers preserved are Gothic in design, those of the Renaissance being almost invariably of bronze. The design consists of a finely-worked architectural canopy in bold relief, about 18 ins. in height, with a winged and helmeted terminal figure, exquisitely carved, acting as the striker.

When there were neither banks nor safe-deposits, strong boxes and caskets must have been the most important items in the economy of the day. The finest work that the age could produce was lavished upon them, the earlier specimens handed down presenting decorative features carved and pierced in solid steel, and the later ones relying more upon embossing, etching, and gilding. Of the former

class it would perhaps be difficult to find a specimen more choice in its way than the small French 15th century casket (Fig. 11) belonging to the Victoria and Albert Museum. The singularly typical dogs upon which it rests and the dog-headed lizards flanking the projecting lock are charming in their suggestion of power and restraint. Fig. 12 presents another finely-wrought French casket of somewhat later date, belonging to the Birmingham Municipal Art Museum. All the ornaments, except the geometric diaper in relief, refers to the family Le Fer, whose name is repeated three times on the ribbon, and again on the device concealing the key-hole, the



FIG. 14. EMBOSSED AND FORGED ANDIRON

flaming braziers on either side representing the family badge. The ground was gilt and the ornament left to its natural colour.

It is remarkable that though Flemish and Spanish *coffres-forts* enjoyed so high a reputation in mediæval times, those actually existing seem distinctly inferior in design and execution to the French. In later times a monopoly was secured by German manufacturers, not only of caskets, but of the much larger iron strong boxes which everywhere did duty as safes. This was maintained by them to the close of the 18th century, hundreds of such being still preserved in business and in private houses. The German casket was etched and parcel gilt, or russeted and decorated with arabesques or hunting scenes gilt to represent damascening. Italian and French Renaissance caskets were generally of ebony with embossed

and gilt iron panels, often, like those of Étienne de Laune, of exquisite design.

The small covered pot, Fig. 13, only 6½ ins. high, illustrates the method of fire-gilding on a russet ground, in imitation of damascening, an art that was very rarely practised in the 16th century. It is perhaps a royal relic, the crowned F intertwined with an S-like serpent, visible in the small ovals, being possibly the F and salamander of Francis I. The rich arabesque inclosing these forms a lace-like vandyke on the russet ground. The lid bore a crown and escutcheon of arms which has unfortunately been obliterated. It is difficult to conjecture the use an iron tankard could be put to unless it was a shaving-pot, for beer or wine would corrode the metal. This kind of decoration could be applied to any metal that will stand the heat of the muffle.

The finely-embossed and forged iron andiron, illustrated Fig. 14, is highly interesting, its ornament being based largely on the *morus* or mulberry, the badge of the More family, who built Losely, where the andirons still remain beneath the magnificent chimney-piece, carved in the local indurated chalk. The obelisk form of andiron is first seen in Androuet du Cerceau's book of designs, published about 1585, but these were probably made in England. No other fire-dogs of this form, and none of embossed iron, are known to exist. The embossing is in low relief, and entirely gilt. They



FIG. 15

STEEL POWDER FLASK, ITALIAN, 16TH CENTURY



INTERIOR OF THE VIENNA SCHOOL
OF DECORATIVE ART. BY
PROFESSOR JOSEPH HOFFMANN

belong to Mr. More Molyneux, the present owner of the stately manor of Losely.

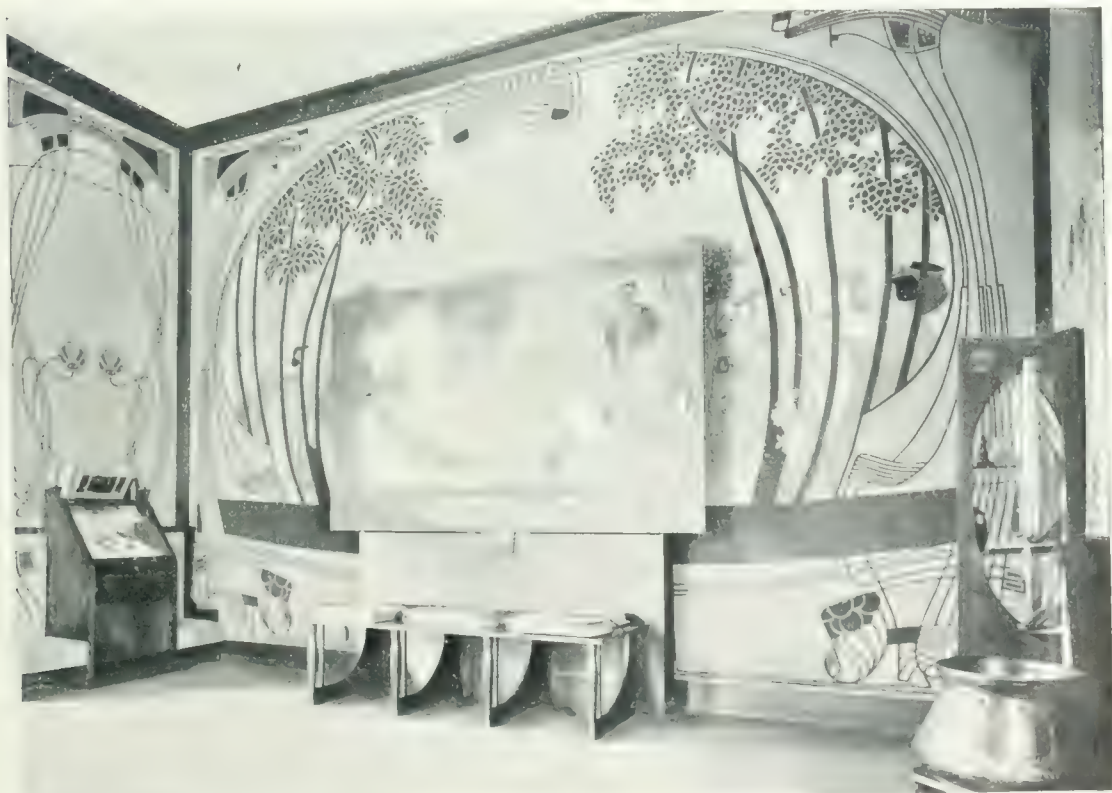
As the armour and weapons, which formed so large a part of the collection, are less directly suggestive to the student and craftsman, illustrations of them have been omitted. The fine powder-flask, Fig. 15, is given, however, as an example of masterly embossing in high relief. It is of bright steel, the background gilt. The lady's bust, with the face in profile, is evidently a portrait, the dressing of the hair being unusual. The cartouche-like frame, trophies of arms and garlands of fruit, are finely treated by an artist who shows in every touch a complete mastery of his craft. The work is Italian and of the 16th century, and forms part of Mr. David Currie's magnificent collection of iron and steel work, nearly the whole of which was exhibited in the Club galleries.

ROUND THE EXHIBITION.—IV. AUSTRIAN DECORATIVE ART. BY GABRIEL MOUREY.

THE Austrian section of the Esplanade des Invalides possesses this great interest—that it

represents not only the individual efforts of artists and craftsmen, but also the "official" decorative art movement of the Statè schools. Viewed from this last standpoint there is nothing in the entire Exhibition more admirable, more thoroughly commendable, than the display in question. Is it not wonderful, indeed, that a Government should have entrusted to those, and those alone, capable of acquitting themselves with credit, the task of decorating and arranging its Exhibition? And is it not still more astonishing that, instead of contenting itself, as most other nations have done, with the reconstitution of ancient styles, more or less national in character, a country should have displayed so much independence, so keen an appreciation of freshness and modernity?

I recently expressed in these columns quite frankly what I thought of the German decorative art display. I noted the species of antagonism—as shown in the works of the German decorators—which exists across the Rhine, between the worship of the past and the modern spirit—an antagonism which causes a sort of hesitancy in their efforts. There is nothing of this kind among the Austrians, either in the Esplanade des Invalides or in the



INTERIOR OF THE VIENNA SCHOOL OF DECORATIVE ART

BY PROFESSOR JOSEPH HOFMANN

Austrian Decorative Art

decoration of the various sections, particularly that of the Fine Arts in the Grand Palais des Champs Elysées. It is wonderful to see how completely these Austrian artists and decorators have forgotten the past; how great is their ardour for novelty, for freedom from fetters and *formule*—from everything, in fact, which might check the fancy and the ambitions of the modern man in his eagerness to create a *décor* appropriate to the age.

Chief honour in this respect belongs to Joseph Hoffmann, the architect, who is a professor at the Decorative Art School in Vienna. He is the very soul of the new movement, and his generous and fertile influence is, in a greater or lesser degree, manifest everywhere. His plan of teaching—as all may see who examine carefully any of the various articles here displayed: laces, embroideries, furniture, bindings, glass-work, &c. — his teaching, I say, is based on a solid foundation, which may be defined as comprising a bold conception of ornamentation, an absolutely logical view of things, and a rare sense of proportion. The “general views” and the writing-cabinet, reproduced on page 119 afford striking proof of this. The piece of furniture is an excellent thing, which does the highest honour to the Viennese School of Decorative Art. Its originality of shape and of ornamentation will be remarked. The wood is stained light blue, and the drawer handles, if my memory serves me, are bronze: altogether it is one of the most successful of all the Austrian decorative exhibits. In the mural decorations there is perhaps somewhat too strong a suggestion of the familiar *motifs* of the Glasgow school. The ground is straw-colour, with embroidered *appliqué* orna-

mentations in red, which is also the tone of the woodwork and of the greater part of the furniture.

As may be judged from the reproductions accompanying this article, there is more sobriety, more judgment in the decoration of the Secessionist galleries at the Grand Palais; moreover, it may be said without hesitation that no section of the Beaux Arts display is arranged with more taste, or with a keener sense of the merit of the works displayed, than that of Austria. The organisers of the French Exposition Décennale will do well to find inspiration therein, if ever—and, in the interest of our artists, one may hope it may not be the case—they should be entrusted with the management of an Exhibition; for hitherto they have given a lamentable



THE AUSTRIAN EXHIBITION AT THE GRAND PALAIS DES CHAMPS ELYSÉES







THE VIENNA SECESSIONISTS' EXHIBITION

display of ignorance, bad taste, and retrograde spirit.

The exhibition of the Prague School of Decorative Art, originally planned by Professor Frederic Ohmann, and eventually modified and carried out by the pupils of the School, under the direction of the manager, M. Georges Stirbal, is no less interesting. Particularly noteworthy is a glass-case of entirely novel design, while the exhibits it contains—jewellery, enamels, bindings and choice knick-knacks—display a genuine independence of vision, and a keen sense of modernity on the part of the pupils of the School, that cannot be too strongly encouraged.

The industrial art movement, thanks to official encouragement and instruction, is—as may be judged by the figures I am about to quote—one of the most active in Austria. At the beginning of

the first half-year of 1898-99 the pupils in the industrial schools numbered 26,071, and there are at present 650 general or special industrial schools, with 100,000 pupil-apprentices, together with a whole series of private technical schools for special subjects, subsidised by the State. Let it be added that the total budget of all these industrial and commercial establishments for 1900 amounts to no less than 8,222,000 crowns. "The display by the industrial teaching establishments," remarks Dr. A. Müller, "differs essentially in the present case from the traditional sort; instead of the ordinary drawing books, designs, and models, selected from the studios, one sees several 'interiors' executed by the various schools. The justification of this unusual method of exhibition is that, as experience has proved, the traditional mode of showing students' work is monotonous

Austrian Decorative Art

and uninteresting, and does not enable the public to appreciate the labour bestowed by the pupils on their work. By showing complete 'interiors,' on the other hand—work which represents the final result of the teaching in these schools—it is considered that public interest may be aroused in what is actually taking place in the industrial art schools."

Well said, and well done! Would that the organisers of the dull, dry exhibitions of our French pupils at the Champ de Mars would act in similar fashion. May this lesson be fruitful here—and elsewhere!

Moreover, individual initiative has produced in Austria, in view of the Exhibition, many quite remarkable works. In the first place I must mention the "interior" executed by Ludwig Schmitt, the Viennese cabinet-maker, from designs by an architect well known to the readers of *THE STUDIO*—Joseph M. Olbrich. Despite a certain slight German tendency, there is incontestable originality in this decorative scheme, which, while always logical and appropriate, yet suggests a sumptuous taste and a spirit of experimental curiosity in the use of material, worthy of high commendation. The walls of this apartment are furnished to about half their height with wooden panelling, and covered with hangings whereon are fresh-coloured ornamental *appliqué* embroideries in great profusion, all adapted most skilfully to the shape and nature of the various panels. The arrangement of the ceiling is quite original; the furniture, book-cases, door frames and ceiling beams are of dark, varnished wood, relieved by *marqueterie* and *appliqué* metal. In one part of the room the wall is devoid of all decoration, extending plain and flat; in another it is covered with panels in tapestry and embroidery; elsewhere, again—as for instance, round the stove which occupies a corner, flanked by two little sofas—the walls are adorned by a flame *motif*. There is infinite imagination in all this work, which, as the illustrations plainly indicate, is based on a profound knowledge of Japanese Art. At the same time Prof. Olbrich's process of adaptation is altogether modern.

The "interiors" in grey wood, by M. N. Niedermoser, are less original,

perhaps, but they attract attention by their simplicity, and the sense of proportion and utility manifest therein. This is real, sound work, which must needs delight all those who can appreciate the charm of good, logical art furniture.

The firm of Aug. Ungethum, of Vienna, may also be congratulated on having gone to Prof. Olbrich for designs for an "interior"—a smoke-room or study—wherein the original gifts of this rare artist are again apparent. The embroidered work, forming a frieze for the wooden panels on the walls, is strikingly decorative both in form and colour.

Also worthy of high praise is the dining-room, by M. Anton Pospischil, of Vienna, from plans by Professor J. Hoffmann. Here the influence is English, but, that apart, there is abundant evidence



AUSTRIAN EXHIBITION AT THE
GRAND PALAIS DES CHAMPS ÉLYSÉES



WRITING-CABINET EXHIBITED
BY THE VIENNA SCHOOL OF
DECORATIVE ART.

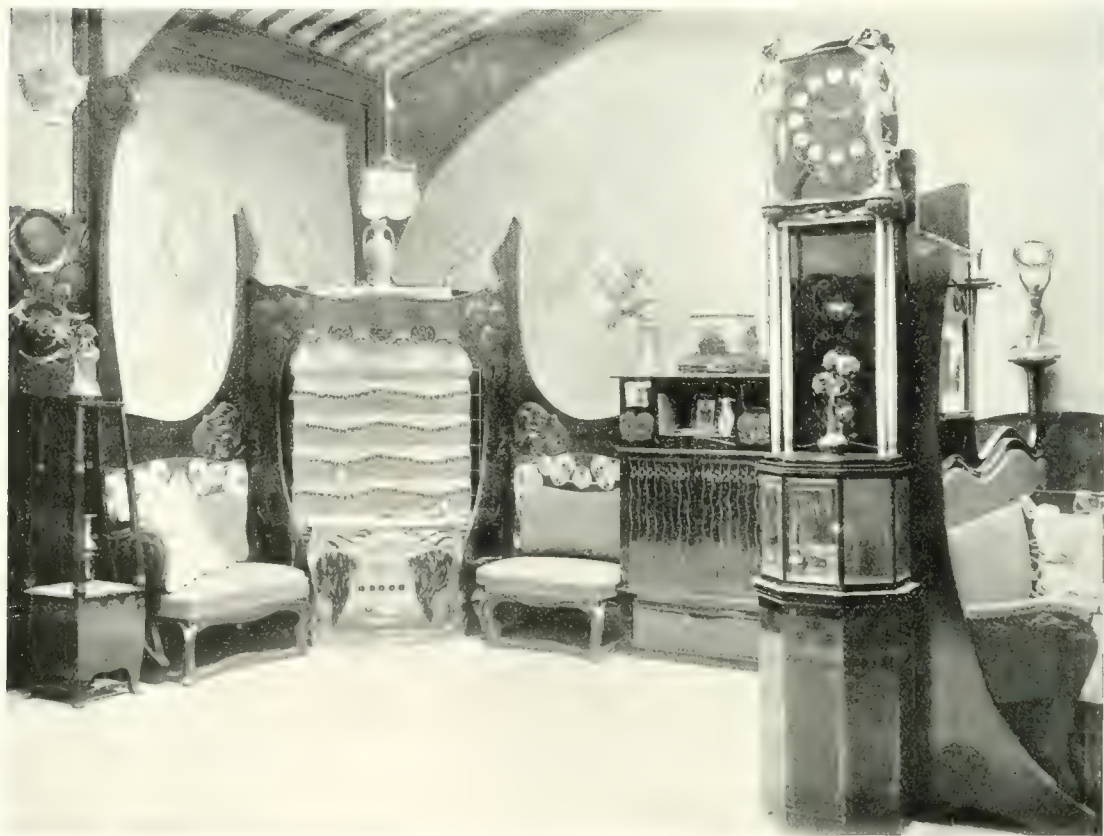
Austrian Decorative Art

that this is the work of a decorator strongly inclined towards simplicity and comfort.

It would be unjust to end these all too brief notes on the Austrian section without a word as to its installation under the direction of Baurath L. Baumann, who is at once the organiser and the architect. The word that best describes it is *pimante*—dainty, and essentially modern, altogether pleasing. Gold, green, black and white are the prevailing colours, and they have been combined in the happiest manner. M. Baumann has utilised his space with wonderful taste and dexterity, and an alert eye for novel and appropriate effect. One of the most successful portions of the display—indeed, one of the best things in the whole Exhibition—is the Imperial Hall, at the top of the two staircases, which contains the imposing figure of Francis Joseph. Here is a suggestion of primitive Greek art, strangely seductive in the way in which it has been modernised.

Such, briefly, is the share taken by Austria's artists and craftsmen in the Decorative Art Exhibition. It shows clearly the prosperous con-

dition of decorative art in Austria, and it is a pleasure to record the fact. These workers are on the right road; evidently they are imbued with sound principles, and, while free from the trammels of tradition, are anxious chiefly to express themselves in all freedom, as befits the age. Few of us could have expected to witness so satisfactory a manifestation of their ideas and their gifts, and, under the guidance of masters such as those whose names I have mentioned, these young Austrian artists will, if only they can steer clear of outside influences, succeed shortly in establishing in their native land a real, definite style of architecture and furniture. The power to do so lies within themselves—and genuine self-expression is the only fruitful source of inspiration. As for the ideas borrowed from England or from Germany to which I have referred, they are out of place in Austria, however admirable in themselves. It is useless to contend that Austria is simply and solely a political nation, an artificial group of States. It is something more, and I will never believe that honest and conscientious artists



INTERIOR

DESIGNED BY J. M. OLBRICH
EXECUTED BY LUDWIG SCHMITT



INTERIOR. DECORATED
BY M. NIEDERMOSER



INTERIOR. DESIGNED BY
J. M. OLBRICH. EXECUTED
BY LUDWIG SCHMITT

Studio-Talk

can fail to discover, in the manners and customs of their compatriots, in their national character and mode of life, the wherewithal to create a decorative style. In the light of what has been done in this direction by England, Germany, Belgium, and France, the efforts being put forth by Austria are invested with no little novelty and importance. The future will decide—and after what we have seen the answer is easily divined—whether this movement is merely momentary and artificial, or whether it is based on a real social demand.

GABRIEL MOUREY.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The eighth exhibition of the Photographic Salon attracted many persons to the Dudley Gallery, and there can be no doubt that it was considerably more interesting than any of its predecessors. Here and there, it is true, an exhibitor had taken infinite pains to show that he wished his photographs to pass muster as reproductions of feeble drawings; but, on the whole, this sort of folly was not only less extravagant than it has been on previous occasions, it was also less frequent. Indeed, there was just enough of it to serve as a useful foil to the diverse aims of those who were content to be thoughtful experimenters in true photography. It may be interesting to try to make a photograph look like an etching, or a charcoal sketch, or a wash drawing, but the result is inevitably a sham, and therefore without value.

The collection was international in its appeal, and a general improvement was noticeable in all that appertains to tone arrangement, to the choice of a good point of view, and to the value of simplicity in the backgrounds of portraits. On the other hand, there were traces of that familiar over-refinement, which so often reveals itself when a period of advance in any form of art-work has reached its culminating point. Photographers ought never to forget that delicacy without strength is insipidity.

The landscape section, considered as a whole, was more promising than the figure section, and especial praise may be given to the capital studies of pine trees by Mr. George Davison, to



"THE CROWN OF LOVE"

BY WILLIAM R. COLTON

Studio-Talk

the boats *On the Elbe*, by Mr. Craig Annan, to Mr. Aston's *Orchard Stream* and to Mr. Eickemeyer's *Path through the Sheep Pasture*, an attractive effect of snow touched with sunlight. Other good landscapes were exhibited by Mr. Arthur H. Gleason, Mr. A. Horsley Hinton, Mr. Ralph Robinson, and Mr. W. E. Dowson, whose *Winter in the Alps* would be suggestive and useful to all who love mountains. Among the portraits, as usual, some very good things were to be found. Mr. Aston's *A. S. Bolton, Esq.*, was an excellent piece of work; Miss Alice Austin, of Boston, U.S.A., was represented by a charming portrait of a lady; and Mr. Hollyer was at his best in his large portraits of Mr. Byam Shaw and Mr. G. F. Watts, R.A. For the rest, M. Puyo and

M. Robert Demachy exhibited some characteristic examples of their varied work; and this applies also to Mr. Edward J. Steichen, a young American artist, from whom much may be expected in the near future.

Mr. Colton's graceful and imaginative group, *The Crown of Love*, will appeal to everyone who likes to see refinement wedded to masculine strength. Perhaps the harmony of the composition would be even more attractive than it is, were it not for the angles formed by the bent arm of the male figure and the heel of the comfortress; but, however this may be, the group is a fine one. Note, above all, that the modelling is carried much farther than is usual in modern sculpture.

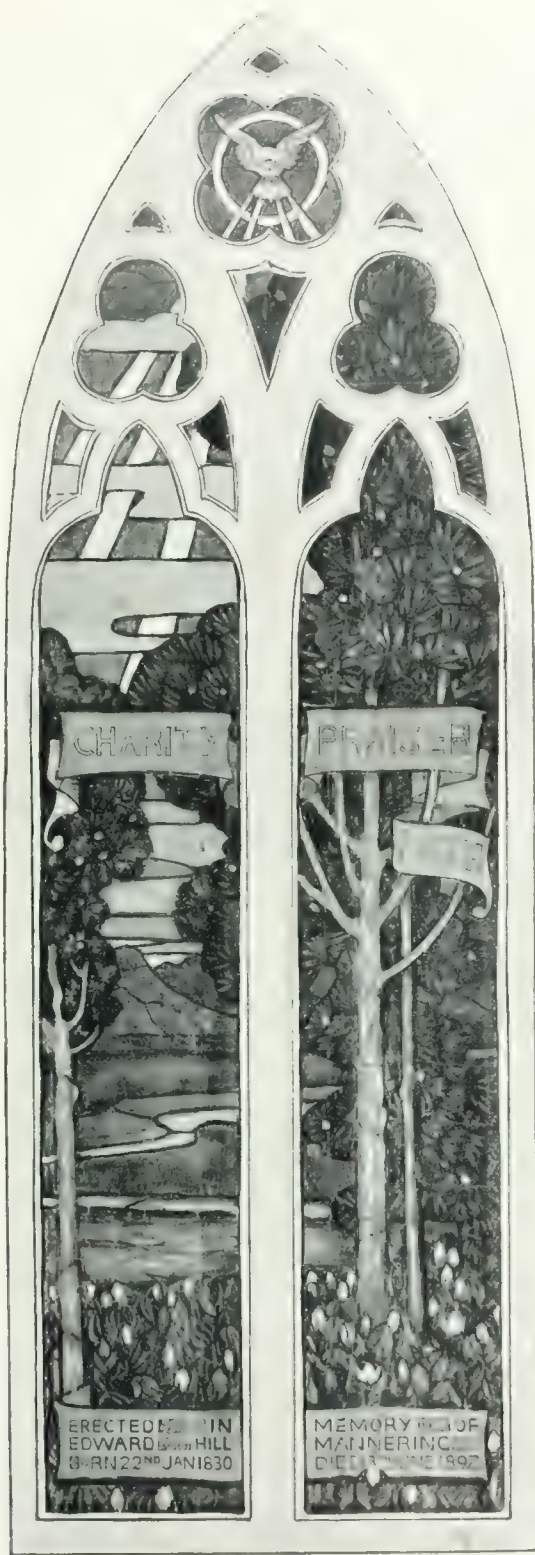
The School of Art Wood-Carving, at the Imperial Institute, South Kensington, has been re-opened after the usual summer vacation, and we have been asked to make known the fact that some of the free studentships, maintained by means of funds granted to the School by the Drapers' and the Cloth-Workers' Companies, are now vacant. Forms of application may be obtained from the Manager. The Evening Class is, for the present, closed, but a special class is held on Saturday afternoon to meet the requirements of those who are professionally engaged during the week.

Reproduced on this page is a very interesting piece of sculpture by Mr. Roscoe Mullins, entitled *My Punishment is greater than I can bear*. It is well modelled, it is reserved in sentiment, and its style has force as well as simplicity. This statue is in the British section of the Paris

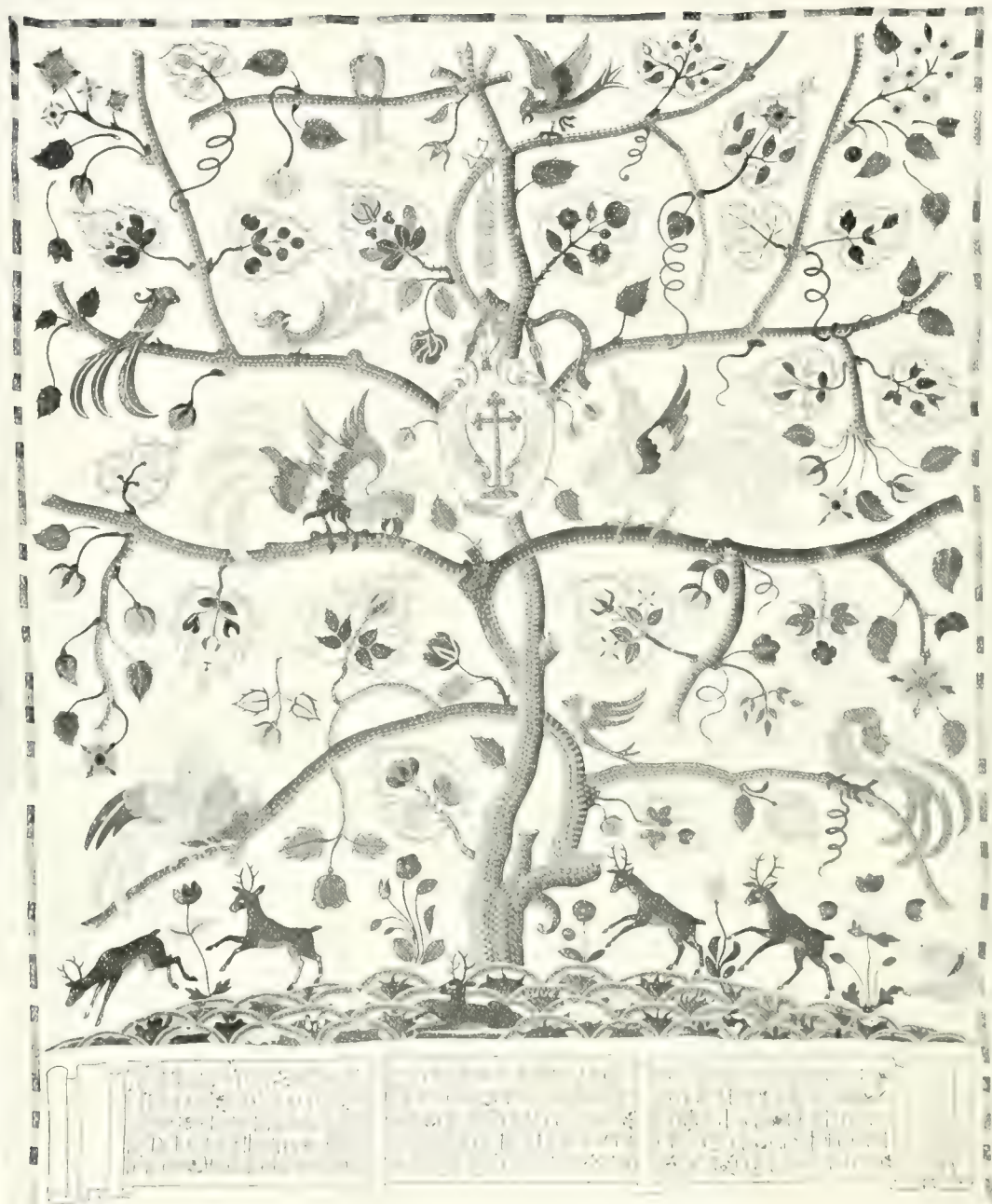


"MY PUNISHMENT IS GREATER THAN I CAN BEAR"

BY ROSCOE MULLINS



STAINED GLASS WINDOW
DESIGNED BY ALFRED EAST



EMBROIDERED BED-COVER
DESIGNED BY R. S. LORIMER

Exhibition, where it has attracted a large measure of attention.

The stained glass window which has recently been placed in the New College Congregational Church, Upper Avenue Road, London, should be seen by all who are interested in the modern development of this beautiful art. It is quite a departure from tradition to admit into church decoration a subject derived from pure landscape, and yet after having inspected this window we are astonished that its introduction should have been so long delayed. The symbolism of flowers is freely accepted as legitimately ecclesiastical, why not equally so the symbolism of trees and mountains and running waters? There is no reason why landscape should not be admirable, and Mr. Alfred East, in conjunction with Messrs. Tiffany and Co. of New York, has shown unmistakably that a landscape window may not only be an object of transcendent beauty, but also that it can

express a religious sentiment as well as, nay, even better than, the groups of blue and red-coated saints so ineffectively and inartistically crowded together in the ordinary "trade" window. Our illustration is taken from the original cartoon by Mr. East, but it fails to convey an adequate impression in the absence of the beautiful colour and scintillating brightness which distinguishes the window itself.

Mr. Lorimer's design for a bed-cover, illustrated on p. 126, was drawn directly on the linen, without any preliminary studies. The tree-stems are worked in what is known as "basket stitch." The "inhabited leaves"—as William Morris called that type of leaf that is filled up with a design inside—are all outlined with blue, while in the flowers a few bright colours are employed, and counter-changed all through the work. The birds, too, are in gay, variegated tints. As regards the general





**BV·T·HE·LO'ED·THE·YOVNG·
EST·ABVNE·ATHING.**



ILLUSTRATION TO "THE TWA SISTERS O' BINNORIE"
BY ELEANOR FORTESCUE BRICKDALE



**FIRST·SHE·SANK·AND·THEN
SHE·SWAM;·VNTILL·SHE·CAM
TO·TWEED·MILL·DAM.**

ILLUSTRATION TO "THE TWA SISTERS O' BINNORIE"
BY ELEANOR FORTESCUE BRICKDALE



SKETCH-DESIGNS FOR STAINED GLASS
 BY ELEANOR F. BRICKDALE



STAINED GLASS PANEL
BY M. DE ROUSSADE

(See *Liverpool Studio-Talk*.)

STAINED GLASS PANEL
BY F. MARTIN

effect, it is as garden-like in colour as it is quaintly conventional in design.

The value of silhouette drawing is not recognised so fully by art masters as it deserves to be. Workers in low relief sculpture, in mosaic, gesso, or *pâte sur pâte*, find that the success of their productions is largely proportionate to their power of massing groups of figures satisfactorily upon a single plane. This power may be greatly enhanced by early practice in silhouette. Such masters of the art as Caran d'Ache, Henri Rivière, Louis Morin, examples of whose work in this direction have been illustrated in the pages of *THE STUDIO*, may be studied to advantage. A young artist, Miss Ruby Williams, deserves a word of praise and encouragement for her silhouette drawings of children at play, two of which are here reproduced. The one executed in Chinese white on black paper shows some excellent brush modelling in the original—not well shown in our largely reduced illustration—and leads us to imagine that Miss Williams would be capable of producing some good work in "slip" painting upon pottery or in gesso. Miss Williams received

her first drawing lessons at the Dover School of Art, and subsequently studied in Paris.

The nursery is rapidly becoming a school of art, so admirable are many of the books that publishers turn out for those independent little critics, the children. Few artists in black and white can now afford to neglect "the eager public that wears a pinafore and a bib." But it must not be imagined that plenty of thought is now wisely given to all the various ways of making children familiar with pleasant humour, and beautiful colour, and attractive form. On the contrary, much work remains undone, not in one direction merely, but in several directions;

and Miss Brickdale, in her designs for nursery windows, illustrated on page 130, brings us in touch with one form of art for children that does not receive even half the attention it deserves. Yet it is a form of art to which a very wide and useful application might and should be given. For example, all the infant class-rooms in the board schools may be regarded as nurseries, and at present, with an exception here and there,



REPOUSSE COPPER AFTERNOON TEA TRAY

BY MISS WILLIAMS

(See *Liverpool Studio-Talk*.)



COPPER CARD-TRAY

BY H. BLOOMFIELD BARE

(See *Liverpool Studio-Talk*)

they are cheerless places with cold, white-washed walls. What they need is "the charity of rich bright colours." No doubt, if all their windows were made beautiful with pictures in stained glass, the light would be too dim, and the children's eyes would suffer; but these effects would not be produced if every class-room had one of its windows decorated with clever and amusing designs, like those by Miss Brickdale.

As an artist in pen-and-ink Miss Brickdale is already known to readers of *THE STUDIO*. Her work in this medium has still a good deal to gain both in variety of tone and in suppleness of line; but it is touched with dramatic feeling, and is thoughtful, strong, and distinguished. It is represented here this month by two clever illustrations to an old ballad, "The Twa Sisters o' Binnorie." Many renderings exist of this narrative song, as the reader will find by turning to the versions given by Jamieson, Pinkerton, and Scott. The story relates how a knight loved two sisters:—

He gied the eldest a gay gowd ring,
But he lo'ed the youngest aboon a' thing.

So the eldest, giving way to her jealousy,
took her sister to the river-strand, and
pushed her in:—

First she sank, and then she swam,
Until she cam' to Tweed mill-dam.

Here the miller's daughter—in one version
it is the miller's son—saw her:—

O father, father, draw your dam!
There's either a mermaid or a swan.

So the miller drew the dam:—

And by there cam' a harper fine—
(Binnorie, O Binnorie!)—
Harped to nobles when they dine,
By the bonnie mill-dams o' Binnorie;

and he took three locks of the drowned girl's
yellow hair, and having strung his harp with them,
went into her father's hall:—

And sune the harp sang loud and clear,
(Binnorie, O Binnorie!)—
Fareweel, my father and mither dear!

"There sits my sister, wha drownèd me
By the bonnie mill-dams o' Binnorie!"



"LA FAMILIE"

BY ADOLF FENYES

(See *Paris Studio-Talk*)



"LE PASSAGE DES VACHES"

(See Paris Studio-Talk)

BY EMIL CLAUS

LIVERPOOL. The work of the students of the Mount Street School of Art—noticed at some length in No. 84 of THE STUDIO—has obtained thirty-seven awards in the National Competition, 1900, including one Gold Medal, an increase of ten awards upon the number allotted to this school last year. There is further reason for congratulating Mr. Fredk. V. Burridge, the Head-master, and his assistant, Mr. Carter, upon the result of their painstaking efforts to advance this school in the direction of the applied arts in the fact that out of the five gold medals awarded to Great Britain at the Paris Exhibition, Group I., Class IV. (Special Artistic Teaching), Liverpool has been awarded one, sharing the honours with London (2), Birmingham (1), and Glasgow (1).

During the summer vacation additional space has been provided, and admirable equipment supplied for copper-plate etching, lithography, and clay modelling, subjects which have already attracted an increased number of students this term.

The thirtieth Autumn Exhibition at the Walker Art Gallery well maintains the standard of its predecessors, though some familiar and representative names are missing from the catalogue. While lack

of space prevents detailed description of the local artists' work, some reference must be made to the excellence of the portraits contributed by R. E. Morrison, G. Hall Neale, W. B. Boadle, Herbert Jackson, and F. T. Copnall. Robert Fowler's *Sea Fantasy*, suggested by Tennyson's "Mermaid," claims attention owing to the importance of its size and the characteristically subtle treatment of the effect of light in this sub-aqueous world of mermaids and mermen.

Prominent amongst the landscapes are John Finnie's *Siabod*, and smaller canvases by J. Barnes, Richard Hartley, J. T. Watts, David Woodlock, and Miss F. Fitzgerald. Jas. Hamilton Hay's *Moonrise*, *Twilight*, and *Amber Cloudlets* are each interesting studies, while Talbot Kelley's pictures of Eastern scenes and Richard Wane's vigorously painted marine subjects are all unquestionably good.

As usual, the local artists show strongly in the water-colour rooms, Isaac Cooke, George Cockram, Edmund Phipps, J. Kirkpatrick, A. E. Brockbank, Follen Bishop, Peter Ghent, Hampson Jones, and John McDougal being all represented by excellent work.

The lady artists who contribute the best work to

Studio-Talk

the collection of oils include Mrs. Hall Neale, Mrs. Gray Hill, Mrs. Gorst, Miss Mary McCrossan, and Miss Cooksey; while the water-colour drawings by Miss B. A. Pughe of studies in Venice are particularly good. There are comparatively few local contributions to the Sculpture Room; of these the most noticeable are a figure group, *The Murmur of the Sea*, caryatides for the plaster decoration of a billiard room, the Hemans' Memorial Medal by Charles J. Allen, and some smaller works by Miss G. A. Williams and Miss C. A. Walker.

In continuation of the notice in the August number of the work of the students in the School of Architecture and Applied Art, further illustrations are here given of works by Mr. E. Martin, Mr. de Roussade, Mr. H. B. Bare and Mr. C. E. Thompson. In Mr. Thompson's afternoon tea-tray four sinkings in the ornamental border serve to hold the porcelain saucers and cups, thus adding to the decorative arrangement.

H. B. B.

PARIS.—In the Belgian section of the Exhibition, among the new works, one specially notes the *Petite Cité au bord de l'eau, le soir, Flandre*, by M. Albert Baertsoen, a pastel study by whom was reproduced in the May number of THE STUDIO. The *Petite Cité* is a very charming thing, powerfully executed, like everything else signed by this genuine artist. *Le Passage des Vaches*, by Emile Claus, also demands notice. It is a large canvas of extraordinary luminosity, intensely powerful, and admirably rich in colour. I do not think any open-air picture of equal importance has yet been produced; the painter worked at it during three summers under the sky, not one touch having been put on in the studio. We see about a dozen cows crossing a stream, each animal studied, drawn and painted with all the care, the fidelity and the clearness of vision for which Claus is remarkable. It is wonderful to observe the play of light on the sparkling waters, the contrasts between the patches of sunshine piercing through the trees, and the clear shady places around; to note the difference in the



CARTOON FOR TAPSTRY

BY EUGÈNE GRASSET



CARTOON FOR TAPESTRY

BY EUGÈNE GRASSET

colouring of the superb animals—one red-brown, one white, another black—the exactitude of their movements and their various expressions, if one may say so. Here we have a masterly work, one which none but a really great artist could have achieved. The drawing which it is now our good fortune to reproduce was done by the artist himself “after” his picture.

An international artistic and industrial exhibition of ceramics and glass-work is to be opened in the course of December next in St. Petersburg, under the patronage of the Grand Duchess Elizabeth Mavrikiévna. The offices of the French and Foreign committees are in Paris. M. A. Ache is President of the French committee, and M. S. Bing President of the Foreign committee, among whose members are MM. Léonce Bénédite, Roger Marx, Garnier, G. Migeon, G. Soulier, Thiébault-Sisson, G. Mourey, Dr. Brinckmann, Charles Holme, etc.

In the French ceramics section at the Universal Exhibition all good judges have admired the table-service modelled by Camille Lefèvre, the sculptor, for the firm of A. Hache, of Vierzon. In its way it is a truly remarkable piece of work, and it proves once more that the French decorative art movement will never produce really lasting effect until the day when artists of the stamp of Alexandre Charpentier, Dampé, Lefèvre, and Desbois, who again and again have given evidence of their skill as sculptors, shall turn their attention to the creation of models for articles of every-day use.

M. Lefèvre's service is very subdued in design, and in reality has no ornamentation properly so called. The *motif* chosen is maize, from which he has obtained admirable results. With great skill he has gone to the extreme limit in point of *stylisation*, but has never overstepped the mark: consequently his work is strongly decorative.

In addition to the table-set is a coffee-service, also modelled by M. Lefèvre, wherein we find the same suppleness, the same simplicity, the same sense of proportion. He must indeed be warmly congratulated on his achievement, and a similar compliment is due to the manufacturer who, regardless of public support, is daring enough to try such experiments.

A little glass case in the Hungarian Section of the Esplanade des Invalides attracted general attention. It contained a variety of small objects—vases, cups, flagons, &c.—in enamelled copper, the work of M. T. Rapaport, of Budapest. Thanks to a special process, wherein lies the originality and the novelty of the work, M. Rapaport is able to make the copper stand the highest temperatures—those necessary for the enamel itself. It is easy to imagine how advantageous this must be from the decorative point of view. M. Rapaport's enamels, which are incomparably rich in colour, can be employed without difficulty on quite extensive surfaces. These beautiful productions deserve the attention of all who are sincerely interested in the progress of applied art.

M. Pierre Roche, a sculptor of real talent—as witness his series of statuettes inspired by Loie Fuller—always eager for fresh conquests, fresh fields of effort, lately displayed at Ed. Sagot's a collection of fifty-four "gypsographs," stamped water-colours, and *églomisé* parchments. According to M. Roger Marx the "gypsograph" is a sort of *gaufage*, the tone and model of which are obtained simultaneously by means of a single pressure, the coloured ink being deposited in the hollows of a plaster mould. M. Alexandre Charpentier had previously adopted an analogous, but less complete, method in the coloured gaufred lithographs contained in his album, styled *En Zélande*. M. Pierre Roche has carried the idea further, and this little display at Sagot's shows he was right in not restricting his

experiments. His "gypsographs" of Holland—there is no country more fascinating to the artist—such as *Monnikendam*, *L'Ile de Marken*, *Brook*, his *Danseuse Cambodgienne*, or his *Leda*, are really little masterpieces, exquisitely delicate and delightful in their novelty.

M. Eugène Grasset's two tapestry cartoons, designed for the firm of J. L. Leclercq, of Tourcoing, are reproduced on pp. 136 and 137. Evidently our manufacturers are at last lending their powerful aid to the initiative efforts of the artist. These cartoons bear the unmistakable stamp of M. Grasset's forcible and skilful handiwork.

Several works of considerable interest are displayed by Hungarian artists in the Grand Palais des Champs Elysées, notable among them being M. Adolf Fenyès' *La Famille*, a striking picture, of which an illustration is given on p. 134. G. M.

MUNICH.—The young artist, two of whose etchings are reproduced here-with, belongs to Munich only by virtue of having received his artistic training there. E. Mendel was born and educated at Bucharest, the capital of Roumania, and had to take to a commercial career, greatly against his will, as he had no means to enable him to study art, for which he had shown a strong aptitude even as a boy. Eventually, however, he became the pupil of an ecclesiastical painter, and in 1891 was able to go to Munich, where he studied for



FROM AN ETCHING

BY E. MENDEL



FROM AN ETCHING

BY E. MENDEL

eighteen months at the Academy, under Professor Gysis. Then he had to return to Bucharest, but managed, by his portrait work, to get the wherewithal for a second visit to Munich—a visit which lasted only six months. For three years more he continued to live in Bucharest, and, stimulated by the works of Fortuny, he turned his attention to etching. Since 1894 his *eaux-fortes* have been annually exhibited in Munich.

Returning once more to Munich in 1896, Mendel was enabled, thanks to the generous assistance of Herr Dreher, the well-known actor and art lover, to continue his studies without further interruption. He went again to the Academy, where the excellent etcher Peter Halm, and the eminent animal painter Heinrich Zuegel, were his teachers. In addition to doing a lot of independent work, which achieved great success in his native town in 1898, Mendel spent considerable time in copying and restoring pictures.

Last year he published an album of original etchings, which were much praised. At the Paris

Exhibition this year he is the sole representative painter-engraver among the Roumanian artists. His *Lehr- und Wanderjahre*—the early days of struggle and privation—differed but little from those of many another foreign artist who has had to fight his way to success in some great art centre. The great merit of his work lies in the fact that it is original, and marked by real national colouring. He prefers to depict the types and scenes of his home, never failing to seize the picturesque aspect of things. The bright flowing folds of the Roumanian costume have always had a peculiar fascination for Mendel, for they give him opportunities for fine effects of light and shade in the clear, strong sunshine of the South. His animal paintings mostly represent pigs and geese, treated with the utmost skill. In point of *technique*, Mendel is extremely clever and dexterous. He deliberately combines in his etchings the most diverse methods in one and the same plate; and although such a proceeding may be deprecated in theory, it cannot be denied that he obtains a most exquisitely artistic effect in many of his works. For the most part his etchings are as unlike the

Studio-Talk

ordinary line etching as anything can be—indeed, their general effect greatly resembles that of paintings pure and simple.

G. K.

BRUSSELS.—The Triennial Brussels Salon is being held on the premises of the "Palais du Cinquantenaire," which, during the summer, have been utilised for the purposes of the Horse Show. Every effort has been made to make the vast hall as ornamental as possible. The sculpture is very well arranged in an imitation garden, but the paintings—especially the few examples of delicate tones—suffer greatly from insufficiency of light. The foreign exhibits are few and unimportant; they include works by MM. Lavery and Clausen, F. Stuck of Munich, Ch. Moll, President of the Vienna Secession,

Cottet, La Touche and Pointelin of Paris, and Bauer, the Dutch engraver.

Moreover, a large number of Belgian artists have abstained from exhibiting, the private displays appearing to be much more attractive than big general exhibitions of this sort. The large display by M. Emile Wauters includes the best piece of painting in the Salon—a portrait of Dr. de Cyon, broadly drawn, warm in tone, and painted with the utmost care and skill.

M. Lévêque, of Brussels, whose *Le Triomphe de la Mort* attracted attention at the last Paris Salon, has sent a varied selection of works, including symbolical triptychs, portraits, and fresco designs, unequal, doubtless, in point of merit, but always revealing a strange and interesting artist, more draughtsman than painter, with a keen decorative sense, and a wonderful eye for form. Some of his things are truly masterly.

Among the numerous portraits, the oils of MM. H. Evenepoel, Richir, Verheyden, Cluysenaar, Vanaise, and Vautier demand special attention, as do the pastels by Madame la Baronne Lambert and M. Wolles. M. E. Motte contributes a fanciful piece of archaism, very delicately and charmingly treated; M. Frédéric a symbolical peasant scene, very crudely coloured; and M. Ciambrellani a broad and powerful decorative work. M. Courtens sends some solidly painted landscapes, while those displayed by Madame Wytman and MM. Claus and Van den Eckhoudt are delicious in their clear colouring. Other things worth noting are M. Janssens' "interiors," M. Marcette's skies, and Mlle. A. Romer's and M. G. M. Stevens' careful studies of



"DEMETER"

BY VICTOR ROUSSEAU



(See *Stockholm's Strife, Talk*)

"THE WANDERING JEW"
BY TYRA KLEEN

flowers. Finally, one has to deplore the growing tendency of the "young men" of Brussels in the direction of bitumen and "syrups." The work which dominates the entire Salon stands in the centre of the Sculpture Garden—the *Demeter* of Victor Rousseau, a statue of great dignity, nobly conceived and executed. Let us hope it may soon be displayed in marble, to the admiration of all, in the Musée de Bruxelles.

M. Van der Stappen, director of the Brussels Academy of Fine Arts, exhibits thirteen of his productions, which show his great gifts in all their ingenious variety. Among other interesting *morceaux* are eight studies for the *Monument de l'Infinie Bonté*—a large and beautiful conception, which does honour alike to the artist and the man. M. Lambeaux figures in the catalogue with his colossal group, still unfinished; M. C. Meunier sends a new figure of *Christ* in ivory; and mention must also be made of the groups by MM. Charlier and Van Biesbrœck, the busts and medals by J. Dillens and P. Dubois, the double bust by Samuel, the little marble *bas-relief* by Rombaux, and Morren's bronzes.

In the engraving department the most noteworthy things are the productions of MM. Lenain and Danse; while the decorative effect of the lovely old tapestries lent by MM. Empain and Cardon should not be overlooked.

F. K.

STOCKHOLM.—Miss Tyra Kleen's drawing, *The Wandering Jew*, belongs to a series of illustrations for a Swedish poem, "Den nya Grottesången" ("The New Song of Grotte"), that Victor Rydberg published in 1891. The motive of this poem is taken from the ancient Swedish "Grotte" myth that occurs among the Edda sagas. Grotte was a mill, made out of two rocks that a couple of giantesses, Fenja and Menja, threw up on the earth's surface. These giantesses were made prisoners and given to King Frode, who made them turn the mill. Their work first produced gold and happiness, but when the King, in his passion for gold, refused to let them have any rest, they began to grind out fire and death, and the mill went round with such a furious speed that it broke down.

Taking this old story as the basis of his poem, Victor Rydberg represents the modern world as an

enormous gold-mill in which we all are slaves. Miss Tyra Kleen's drawing belongs to the introduction, where the author relates how he, during a journey to Germany, went to Hildesheim, where, one quiet moonlight night, he met the Wandering Jew, Ahasuerus, and had a long talk with him at Rolandsbrunnen.

BERLIN.—The second exhibition of the Berlin "Secession," which opened last May, was very similar in character to that of 1899, and was equally appreciated by art lovers.

Among the older generation of artists represented was Böcklin, who displayed several of his earlier works, including his wonderful woman's portrait, while among his more recent productions were the *Jagd der Diana*, a triptych, and the *Melancholie*—works quite dissimilar in colour, in treatment, and in style. Hans Thoma sent a numerous collection, the landscapes—thoroughly German alike in their beauties and their imperfections—being far superior to the figure pieces. A most favourable impression was created by several of the paintings by Hans von Marées, an artist all but unknown in Berlin. All these works have now been acquired for the Royal Gallery at Schleisheim, near Munich. They are admirable and of high decorative merit. The portraits by Lenbach, of himself and of the sculptor Hildebrand, were treated with genuine sympathy.

But Berlin's chief representatives were Max Liebermann and Walter Leistikow. The first-named displayed a new variation of his boys bathing on the shore of the North Sea, marked by manifold touches of observation, and altogether charming in tone; while Leistikow was represented by several of his fine landscapes, wherein colour and line are blended with the happiest results. Franz Skarbina sent numerous street scenes, the aspects of gloomy wet evenings being his favourite subjects.

L. von Hofmann's poetical fancy, which takes the form of a number of dainty little figures wandering over flowery fields in dreamland, won universal approbation. Among the Berlin landscapists were also Feldmann, Franck and Freudemann, while interesting studies of heads were exhibited by T. Meyer-Deyk and S. Wolff.

Reviews

Friedrich Schaper, of Hamburg, made a welcome appearance with a modest but effective work—a meadow scene, with a peasant girl pouring milk into a red lacquered vessel. This touch of strong colour in the foreground harmonised admirably with the green around, giving it exactly the right depth.

The exhibits from Munich were not very numerous, for the simple reason that the exhibition there absorbed almost all the best work. Very remarkable was Corinth's *Salomé*—a work the fine colouring of which must be admitted, however much one may object to its coarse style. A broadly and tastefully painted portrait of a woman was exhibited by Slevogt; von Uhde sent many of his early productions, the best perhaps being a scene in an old inn-garden; Zügel had some of his grand animal paintings; and finally we have Buttersack's beautiful landscape studies. So widely represented were the other countries that really there was quite a foreign air about the exhibition. Reference to the foreign exhibits must, however, be reserved for next month.

G. G.

REVIEWS.

Roman Art. By FRANZ WICKHOFF. Translated and Edited by Mrs. S. Arthur Strong, LL.D. (London: W. Heinemann). Price 36s. net.—Students of the history of art will find in Mr. Franz Wickhoff's important work much information and intelligent criticism upon the style, both of painting and sculpture, which flourished from the period of Augustus to that of Constantine. The translator in a prefatory note says: "The Art of Rome has suffered too long, if not actual neglect, at any rate under the imputation of being nothing but the last chapter of the long history of Greek art—in fact, a sort of decadent anti-climax." That the author's treatise will do much to alter the commonly expressed opinion as to the generally decadent character of Roman decorative art, is open to doubt, although it may help us to form a more lucid idea of its exact characteristics. An interesting chapter is devoted to the four styles of Pompeian painting, and a valuable article relates to the illustrations, dating from the fifth century, which accompany the remarkable manuscript of the Book of Genesis in the Imperial Library at Vienna, and which are supposed to be the oldest illustrations to the Bible that have been preserved. Fourteen photogravure plates and a large number of reproductions from photographs accompany the text.

Sandro Botticelli. By Count PLUNKETT. (London: George Bell & Sons.) Price £2 2s. net.—A new work in English upon Sandro Botticelli cannot fail to be welcomed by all lovers of art. No one painter has had a greater influence than he in the emancipation of the art of our time from the vulgarities of eighteenth-century materialism; and no painter deserves our more careful study. In Count Plunkett, Botticelli has an enthusiastic admirer, and the chapters devoted to his life, his characteristics and works, are most entertaining and instructive. The numerous illustrations with which the book abounds are, on the whole, excellent, although we must take exception to the photogravure of *La Primavera*, which does but scant justice to the original. It is strange that in such a notable painting as this greater care was not taken to more clearly and correctly translate the details and the values of colour. Surely good photographs of the work are available! A few enlargements of details would add materially to the usefulness of the volume.

George J. Pinwell and his Works. By GEORGE C. WILLIAMSON, Litt.D. (London: George Bell & Sons.) Price 21s. net.—Houghton, Frederick Walker, and Pinwell are names which will always be associated with a certain period of English water-colour art and of book illustration—a period which has come to be called and will probably hereafter be known as the "Sixties." Of the works of George Pinwell the public probably knows much less than of the others with whom his name is linked, and it is well, while the memory of him is still green, that some details of his life's work should be recorded. Mr. Williamson's volume is a worthy memorial, and as we turn over its leaves and renew our acquaintance with some old familiar woodcuts, and are delighted with the powerful sketches and interesting water-colours reproduced therein, we cannot but feel with his biographer that had he who died so young been spared to attain maturer years, his position in the art world might probably have become a supreme one.

Dutch Painters of the Nineteenth Century. Edited by MAX ROOSES. (London: Sampson Low, Marston & Co.)—This is the third volume bearing the same title which has been published, the two previous ones having been reviewed in *THE STUDIO* as they appeared. It is in every way a worthy companion to its predecessors, being enriched with many illustrations of great beauty. The opening article, by A. C. Loffelt, on the work of Anton Mauve, will be read with especial interest by that

Reviews

painter's many admirers. Mr. Zilcken's clever etching from the painter's water-colour drawing, entitled *Under the Trees*, renders with great fidelity the peculiar softness and charm of Mauve's manner; and this plate, together with the five others by the same hand, alone make the book a desirable possession. The other painters whose works are treated upon are Mrs. Bilders Van Bosse, Valkenburg, F. P. Meulen, Sadée, Tholen, Artz, Du Chattel, Vrolijk, Henkes, Nakken, and De Jong.

Line and Form. By WALTER CRANE. (London: George Bell & Sons.) Price 12s. net.—This is a companion volume to *The Bases of Design* by the same author, and, like it, was originally written as a series of lectures to the students of the Manchester Municipal School of Art. The book is lucid and practical, and the illustrations are of exceptional value. It is a volume that may be recommended to the attention of art masters as well as pupils. A course of examination based upon its principles and recommendations might be advocated as a measure likely to materially increase the efficacy of art training.

Frederick Lord Leighton: An illustrated Record of his Life and Work. By ERNEST RHYS. (London: George Bell & Sons.) Third edition. Price 7s. 6d. net.—A new edition of this excellent book is most

welcome, and at the low price at which it is issued should meet with a ready demand. The illustrations are well chosen and beautifully printed.

The Reliquary and Illustrated Archaeologist. Vol. VI. (London: Bemrose & Sons, Ltd.) Price 12s. net.—This excellent periodical, so ably edited by J. Romilly Allen, F.S.A., has just completed its volume for the present year. Among the numerous articles contained in it may be mentioned an interesting account of *Pigmy Flint Implements*, by R. A. Gatty, LL.B.; *Some Notes on Lace Bobbins*, with many curious illustrations, by R. E. Head; and a contribution by Mr. Quick on *Bells*.

The Rime of the Ancient Mariner. By SAMUEL TAYLOR COLERIDGE. Illustrated by Herbert Cole. (London: Gay & Bird.) Price 5s. Without being in any way remarkable, Mr. Herbert Cole's six illustrations, excellently reproduced by photogravure, are acceptable pictorial renderings of various episodes in the "Rime of the Ancient Mariner." With its neat green and gold binding, and pleasant head and tail-pieces, the volume would make an attractive addition to a library.

The recent additions to Messrs. George Bell & Sons' excellent series of monographs, entitled *Great*





LILLIPUT LYRICS

They went to the chemists and with their feet
They kicked the physic all down the street;
They went to the schoolroom and tore the books,
They munched the pills at the postcocks.

Reviews

Masters in Painting and Sculpture, are in every sense worthy companion volumes to those to which reference has already been made in these pages. *Correggio*, by SELWYN BRINTON; *Donatello*, by HOPE REA; *Perugino*, by GEORGE C. WILLIAMSON; *Sodoma*, by the CONTESSA PRIULI-BON, are all works written by those who possess intimate knowledge of their subjects. They are, moreover, excellently illustrated, and produced at such a price as to place them within the means of all. The lists of works by the respective painters which are appended to each volume are of much interest and value.

The satisfactory reproduction of oil and water-colour paintings by photography is an art requiring an absolute perfection of apparatus and a more than ordinary amount of skill on the part of the operator. Entirely successful photographs of this character are so rarely seen that we have particular pleasure in calling attention to some recent productions by James Connell & Sons, of Glasgow. *Carting Timber* and *Morning - Kirkcudbright Harbour*, after the paintings by W. Mouncey, are both of exceptional excellence, and are worthy copies of admirable paintings.

From all appearances, the fashion of exchanging Christmas and New Year cards in England shows no signs of abatement. The general character of the cards may change, novelties of form may be introduced, new styles of decorative presentment may be devised, but the general demand remains persistent. In looking through the immense variety of high-class cards which Messrs. Raphael Tuck & Co. have this year offered to their

customers, we are especially impressed with the degree of perfection to which the art of printing has now been brought. We can imagine the wonder with which the typographer of fifty years ago would regard these specimens of his art. He would be greatly puzzled to understand how a large proportion of them have been produced at all, for they belong to a style and character of printing entirely unknown in the middle of the century. In a collection of such cards, more, perhaps, than in anything else, the changes made in recent years in the reproductive art may be seen at a glance. A wisely made collection is not only of artistic interest, but it will become of historic value. Among the other producers of these cards Mr. Mortimer,



FIRST PRIZE (COMP. D XXXVII)

"ALCAZAR"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. D XXXVII)

"MEMOA"

of Halifax, has forwarded to us a collection containing some special designs of distinctive merit.

Mr. Ralph Peacock desires us to state that the title—*Die Falsche*—of his painting which was reproduced in colours in the October Number of THE STUDIO was not of his choosing, but was given to it by the compiler of the Catalogue of the Berlin Exhibition of 1897.

Amphurei (Sunderland Rollinson, 12, Princes Street, Scarborough).

The SECOND PRIZE (*Half-a-Guinea*) to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Honourable mention is given to the following:—*Ancient Mariner* (Claire Murrell); *Arig* (Maud C. Jones); *Arrow* (Lilian Bell); *Blue Funk* (Bertram Puckle); *Grumbler* (Rosa C. Petherick); *Malvolio* (Olive Allen); and *Tortoise* (Florence M. G. Dimma).

FOREGROUND STUDY.

(D XXXVII.)

The FIRST PRIZE (*One Guinea*) is awarded to *Alcazar* (Mary E. C. Willis, Southwell Lodge, Ipswich Road, Norwich).

The SECOND PRIZE (*Half-a-Guinea*) to *Memoi* (H. C. Leat, 2, Richmond Street, Totterdown, Bristol).

Honourable mention is given to *Bromide* (F. J. Mortimer); *Barum* (Maud Partridge); *Iris* (F. G. Bennett); *Essem* (Sophie Monnier); *Mask* (Thomas Kent); *Kerarbury* (Edward Hepburn); and *Topsy* (Thomas G. Hibbert).

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A SHOW-CARD.

(A LIIL.)

The awards in this competition will be announced in a future number.

ILLUSTRATION FOR A CHILD'S STORY.

(B LIIL.)

The FIRST PRIZE (*One Guinea*) is awarded to

The Lay Figure

THE LAY FIGURE ON BEAUTY AND THE CHOICE OF PIC- TORIAL SUBJECTS.

"BLAME my temperament," said the Journalist. "I suffer—I know not why—from spasms of liberality. Hence I gave you my opinion when you asked for it."

"But a man should speak his mind without being insolent," replied the Idealist, bristling with indignation.

"Yet insolence may be useful at times," the Journalist answered. "Remember, you were praising the remarks on Beauty which an English painter of some repute has made to an interviewer; and the manner in which you praised them was unwise, for it implied that your own work ought to be accepted as beautiful evidence in support of the English painter's opinions. Now, when an artist begins not only to theorise, but to throw out sneers at the aims of those who differ from him, he cannot expect to have it all his own way. If your own pictures were really beautiful, would you have any inclination to chirp to us about beauty and the choice of pictorial subjects?"

"A rude question," remarked the Critic. "Nevertheless, a modest artist usually speaks with enthusiasm about those qualities which his own work does not possess."

"Nor is that surprising," said the Philosopher. "He who fails to be great, and is modest enough to profit by his education of vain effort, is brought intellectually in close contact with the essentials of greatness; he becomes a critic, and solaces himself with the art of talking well on the good things which he cannot himself achieve. This is why men of inferior talent are often very successful teachers."

"There are plenty of exceptions, of course," said the Art Historian. "For an instance, take the English painter to whom reference was made a few moments ago. He is one of those men who are fond of dainty subjects, and who mistake prettiness for beauty. As such, in hot haste, he makes an attack on the forms of realism which offend his delicate sensibility; and he is bold enough to think that certain artists have discovered that misery is easier to make impressive than gaiety, and that ugliness can be reproduced with much less labour than beauty."

"If those statements mean anything," said the Philosopher, "they mean that certain artists do not choose gay and attractive subjects because they find it easier to win success by painting misery and

ugliness. Was there ever in the world such prodigious nonsense? To do what Millet did—that is, to make beautiful pictures out of sadness, weariness, and ugliness—is an achievement far and away more difficult than that of painting a subject which is generally recognised to be attractive and beautiful."

"True," said the Critic. "Some fine subjects are so engaging, so charmed with loveable human interest, that any painter of talent feels at home in them at once. It is very different in the case of the toil-deformed subjects that Millet elevated into art, making them as impressive as Greig's Funeral March."

"That seems right enough," said the Man with a Clay Pipe. "Yet I fail to see what good we can gain from this conversation. Is it not best to take with thankfulness and admiration from each man that which he has to give?"

"Unquestionably," the Critic replied.

"It is not an easy thing to do," continued the Man with a Clay Pipe, "and I am sure that we cannot hope to do it if we befog our minds with theories on beauty and the choice of pictorial subjects. The principle of beauty, according to the good old Roman definition, is multitude in unity; and I am happy to believe that every artist is free to re-discover this principle in the way that seems best to him."

"Whatever subject he may choose," said the Philosopher, "many of his critics will find fault with his treatment of it. That is inevitable. Even the greatness of Meunier, that Michelangelo of the Flemish factories and collieries, seems hideous to certain artists among my friends. They are men who live in 'an isle of dreams,' and have narrow and romantic opinions as to what beauty ought to be."

"Such men are common everywhere," said the Art Historian. "They love a few manifestations of beauty, and then persuade themselves that the objects of their love are the sum of beauty. They have no inkling of the truth that beauty, a primeval phenomenon, is as various as nature."

"For my part," said the Lay Figure, "I don't care what erroneous opinions a true artist may chance to have. I take what he has to give me, and I go elsewhere for other kinds of excellent work. Beauty in a thousand different forms may be thus enjoyed; and I, for one, cannot but wonder at the rich variousness of the work produced by modern artists."

THE LAY FIGURE.



AN AMERICAN PAINTER— WILLIAM M. CHASE. BY ERNEST KNAUFFT.

To those who knew the condition of art in America at the time William M. Chase returned, in 1877, from study in Munich, it does not seem surprising that the mere art school studies which he exhibited electrified the public and caused him to be hailed as a master. For they knew that the condition of art in America was then at a low ebb.

Self-taught painters then held sway, or painters of the Düsseldorf school, with technique like that of Meyer von Bremen, Verbroeckhoven, Achenbach and Sir John Gilbert. True, occasionally William M. Hunt, John La Farge, Winslow Homer, or George Inness exhibited at the Academy of Design pictures that were far above the prevailing standard, though showing no brilliant brush work; but painting worthy of being styled art was seen in hardly a tithe of the pictures exhibited. So, about 1878, when there appeared a number of young men who had studied at Munich, among whom were Walter Shirlaw, Frank Courier, Frank Duveneck and William M. Chase, and another group from Paris, of which F. A. Bridgeman was a member, the public immediately awakened to the value of the new things they brought, seeming to realise instantly that little had hitherto been known of the technical possibilities of oil painting, and that these men had at their disposal a means of expression entirely unknown to the older painters. Indeed, the effect of the work of these men upon the younger art lovers was such as would follow if, having known only the paintings of Lucas Cranach, they had been suddenly introduced to Velasquez and Hals—or, to make it less flattering, let us say, to Tiepolo, Greuze and Munkacsy. It was quite evident to all that these younger men *bainted* with a brush—that they spoke in the language of paint.

Mr. Chase's influence on American art has, perhaps, been more potent through his teaching than through his painting. His ministrations have neither been confined to one place nor restricted to one branch of instruction. In addition to continued teaching of some twenty years in New York City art schools, he instructs occasionally in Philadelphia, and now and then carries his gospel 600 miles westward to Chicago. For eight years he has had a summer class at his Long Island home among those Shinnecock Hills, which he loves so well and paints so often. Several times he has taken to Spain a band of students who

delightfully commingle sketching from nature with studying the old masters in the galleries—especially Velasquez—in the Prado at Madrid.

In his teaching, Mr. Chase often gives advice that might be thus summarized: "Take care of the form and the likeness will take care of itself," and in the artist's own work we see him practise upon the same principle.

The *Portrait of Mr. Rittenberg* that we reproduce exemplifies the very apogee of this method. With Rembrandt's lavishness, he makes the lights and shadows roll over the head in great changing waves that seem to come from a basso-profundo of the brush. It is one of the best of his recent portraits. The colour of the flesh is vibrating against a grey-green background, full of air.

This head is typical of a large number of Mr. Chase's portraits. Though it be little more than an afternoon sketch of a friend, an exchange with an artist, though the likeness may not be quite exact, it is assuredly the work of a painter who loves to and knows how to paint.

The foreign reader who is familiar with the work of Alfred Stevens can form a tolerably just concep-



WILLIAM M. CHASE

FROM A PHOTOGRAPH
BY EDWARD T. STEPHEN

tion of Mr. Chase's brush work and colour sense, for the productions of the two men are somewhat similar. If Mr. Chase chooses as his subject a young woman in a Japanese kimono, sitting near a dressing-table, there will certainly be found, in his finished picture, the same rich notes in the wood of the dressing-table, the same melting greys in the reflection in the mirror, and the same suave, warm tones in the kimono as are found in the work of the famous Belgian; and, it must be confessed, it sometimes may, like Stevens's work, challenge criticism as regards the face, for that may partake of the still-life textures of the accessories, and will, perhaps, have little attraction for the average spectator because of its lack of symmetrical beauty, though the art-lover will covet it for its beauty of pigment.

Indeed, the still-life element in Mr. Chase's painting, while, perhaps, Spanish in treatment, is thoroughly Dutch in the important part it plays in

his compositions. At the Society of American Artists, in 1898, he exhibited his picture called *Ring Toss*, which we reproduce. The captious might insist that in similar subjects the Dutch painters respected their *dramatis personæ* more than does Mr. Chase, that the Dutchman's still-life surrounds his figures, while Mr. Chase's figures are but adjuncts to his still-life. But so far as the actual aspect of things is concerned, the floor and the ring toss could hardly be rendered with greater veracity in so painter-like a manner.

Indefatigable industry is a cardinal trait of Mr. Chase, and it is not surprising that in the great volume of work he has produced in the last twenty-five years there are evidences of distinct periods, his work of to-day representing a marked contrast to that which he first sent from Munich. We will venture to call his present work his middle style, being confident that he is yet to develop a riper phase of his talent. His early style may be called

the Munich style, howbeit more colourful than the average Munich work, but containing, none the less, a trace of bitumen—a forcing of shadows akin to the over-emphasised intonation of elocution-school graduates.

In his style of to-day this bitumen vein is entirely eliminated, and modelling by colour has been reinforced by a quality that is hard to designate. This new quality is not *chiaroscuro*, it is rather a modern substitute for it, variously described as unity, ensemble, and, in landscape painting, as “enveloppe” and harmony. In Mr. Chase's *Portrait of Miss F. de Forest*, which was shown at the Portrait Exhibition at New York in 1898, we find this quality dominant; the figure and background, hair and flesh, every detail, every accessory, fit into a decorative scheme, yet a scheme wholly unlike the decorative schemes of De La Gandara and Alexander,



“PORTRAIT OF MY MOTHER”

BY W. M. CHASE



"RING TOSS." FROM A
PAINTING BY W. M. CHASE



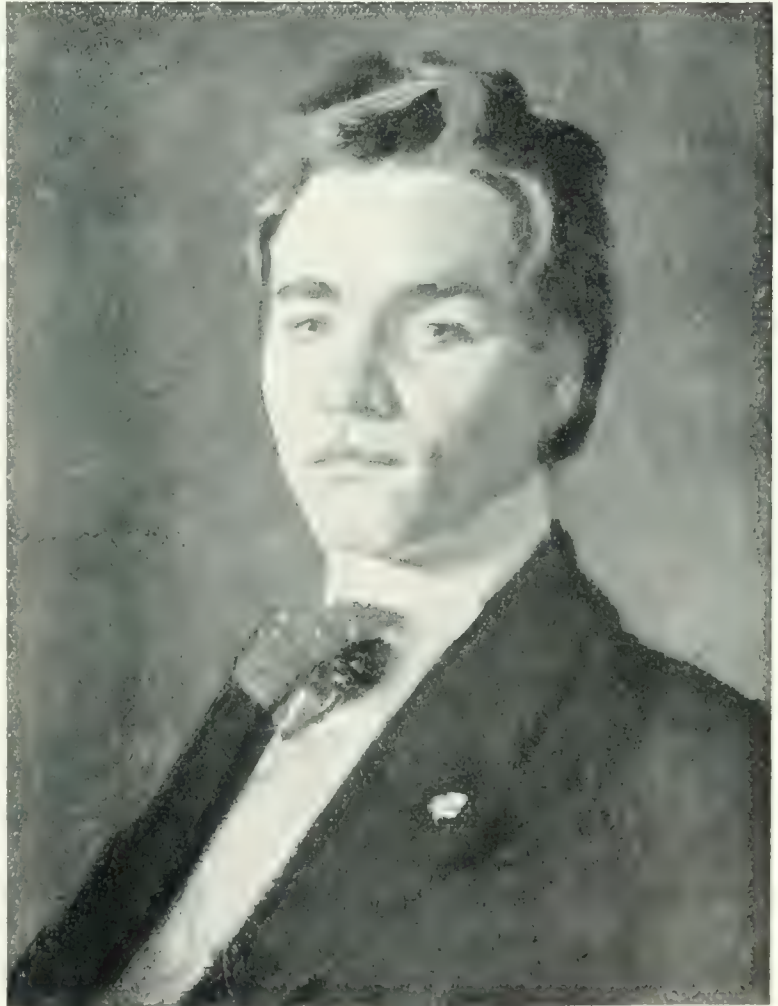
for Mr. Chase follows the Dutch masters in his regard for the realism of the still-life. In this picture he bestows upon every tiny link of a watch-chain, as it travels in its labyrinthian course over changing planes of the drapery, the same care as to its place and space that he gives to the head and figure. In addition, there is great individuality in the face, and a soulful expression in the eyes, that mark this portrait as something more than a worthy piece of technique.

His *Portrait of My Mother*, here reproduced, is a canvas full of deep sympathy with his sitter, and in it is evinced a determination on the part of the painter to portray the individual at whatever cost of reconsideration, an unwillingness to let well enough alone, a manifest aspiration toward what is truest, regardless of any tricks or mannerisms.

A further development is seen in the artist's recently-finished portrait of his little daughter. This is, probably, the forerunner of the artist's new manner—of the third period of his career. Here is colour, fine and refined, and the blending of beautiful tints. Over the chair is thrown a piece of soft, blue Oriental silk—and what amplitude is suggested in that one piece of drapery covering a wicker chair!—that seems to have given the artist the colour scheme for the whole composition: delicate blues, like doves' eggs in the twilight, interweave with browns from thrushes' wings; soft amber yellows fade into seaweed-green shadows that half hide threads of rain-cleansed emerald, coral red, and orchid lavender. No Japanese empress ever possessed an embroidered robe of more dulcet hues. Nor with all this sensual beauty of tintured textures is the portrait sacrificed to the accessories; on the

contrary, as a Velasquez Infanta, sheathed in her stiff crinolined skirt, is ever a flower of childhood, so this little maiden, ensconced in the embrace of the ample chair, is at first glance the motive of the canvas, the blossom of the plant. No essential detail of characterisation has been sacrificed to technique; the epitome of childhood is there. Her eyes regard you, yet modestly refrain from staring, and the childish hands, the fingers intertwining in her lap, lie in that perfect tranquillity that only a child's hands can assume. Dependent from her throat is a necklace of coloured beads that sets off the brunette complexion of the throat and face and the mahogany brown of the hair.

Mr. Chase has, ever since his return from Munich, been esteemed one of America's leading



PORTRAIT OF MR. RITTENBERG

BY W. M. CHASE

portrait painters, and the number of celebrities he has painted makes a long catalogue; a partial list includes William M. Evarts, General Webb, and the violinist, Reminyi. One of the most monumental of Mr. Chase's portraits, one whose composition and simplicity seems to proclaim it an exemplar for the younger portrait painters, is his *Portrait of Mrs. C.* or *The Lady with a White Shawl*, owned by the Pennsylvania Academy of Fine Arts, and recently hung in a place of honour in the American section of the Paris Exhibition.

When Mr. Chase lived in New York and in Brooklyn he showed the art students of the two cities what excellent subject-matter lay at their very doors in the landscape of the public parks—Central Park in New York and Prospect Park in Brooklyn.

He has since moved to Shinnecock, at the end of Long Island that juts into the Atlantic Ocean

and basks like Holland under an everchanging sky; it is, indeed, Holland without its windmills, its canals, fences and villages, a monotonous lowland, broken here and there by sand dunes and dwarfed bushes. It is not such a picturesque country as the English sea coast that Turner loved and commemorated; it is more like the Mousehold Heath that Old Chrome so lovingly invested, with picturesqueness, though less undulating; and just as Chrome found the heath assuming an endless variety of aspects under the transient shadows of cumulus clouds, so Mr. Chase discovers infinite changeableness in his Long Island home, as the clouds that roll up from the Atlantic gridiron the Shinnecock meadows with shadows that accentuate distances and carry the eye seemingly over immeasurable expanse; or as the meadows lie blinking in the midsummer heat with cooling blue waters at their margins, or when they are rich with tints of



STUDY OF A BOY'S HEAD

BY W. M. CHASE

Autumn, with russet, maroon and bronze—the better for a touch of frost—and recompensed for their summer sterility by the wild aster and the golden rod.

Sometimes the dress of *terra firma* plays but a slight part in his picture's arrangement, and the major part of the canvas is given up to the sky, where the clouds, as if in martial manœuvres, gather into columns and varied combinations, advancing and receding on a field of cloth of azure.

Indeed, Mr. Chase—who teaches his pupils that it is not what thing is painted, but the way it is painted that makes the work of art—has always been content with this, what the Philistines would call unpicturesque country. A single windmill gives quaintness to a corner of his demesne, but Mr. Chase rarely introduces it into his compositions. He uses no artificial adjuncts for his effects, but paints, as did

Ruysdael in his coast scenes, the flat foreground with the low horizon and large expanse of rolling clouds.

In his talks to his pupils Mr. Chase displays a ready wit equal to that for which Mr. Whistler is celebrated, which enables him to put a technical proposition in the form of an aphorism, as though it were a bit of profound philosophy. He is gathering together some of the best of his sayings, and they will be published this winter under the title "Don'ts for Art Students."

As a matter of record the following facts may be set down:—

William Merritt Chase was born in Franklin, near Indianapolis, Indiana, U.S.A., Nov. 1, 1849. He studied for a short time under a local artist, B. F. Hayes. He set up as a portrait painter in Indianapolis, but soon started for New York, where he entered the school of the Academy of Design, studying under J. O. Eaton till 1872, when he left for Munich, where he studied as we have recorded. Soon after his return to America he was elected a member of the Society of American Artists (1879), and was the Society's president for ten years. Later he was elected Associate of the Academy of Design, and an Academician in 1890. He is a member of the American Water-Colour Society, the Munich Secession, and Honorary Member of the Art Students' League (1881). He received medals in 1876 at Philadelphia, at Munich in 1883, and at the Paris Exposition in 1889. He won honourable mention at the Salon of 1881, and a silver medal at the Salon of 1889, the First Prize at the Cleveland Art Association, 1894, and the Shaw Fund Prize at the Society of American Artists in 1895.

As an essay might be written upon Mr. Chase

as a teacher, a thesis might be written upon Mr. Chase as an influence. Of course his main influence has, as we have said, been as a teacher. It is, perhaps, not an exaggeration to say that in the families of one-half of the picture-buyers of New York there will be found a member who has studied some time or other under Mr. Chase at the League, or in his private studio, or in the New York Art School, of which he is at present the head. These disciples of his have become the leaven in the large loaf of New York's art patrons, and influence public taste for the best. Again, many of his copies of the old masters have been bought at various times by public-spirited persons and presented to our art schools, where they have helped to train the taste of the pupils. Also, his readiness to paint still-life objects, and the exhibition of these can-



STUDY OF A GIRL'S HEAD

BY W. M. CHASE

vases have been to the students a constant reminder of his tenet, that it is not the subject, but what the painter makes of his subject that constitutes great painting. He has, too, made it his custom to address his class almost every month and discuss before them problems of painting. But most potent is the example he sets of indomitable industry, which evidences that he is still of the same mind as the youth who went to Munich to study "how to paint," and that he has never ceased to find delight in the *mere praxis*.

To sum up, Mr. Chase has been in America the pioneer advocate of the beauty of the painted canvas. With him it must be a beautiful thing to look into, like a crystal lake, like a faceted gem, or a Japanese shrine; it may, as well, have surface beauty, like Chinese porcelain or Japanese lacquer. The painter has his beauty of language just as the writer has his, for in neither art nor literature is statement alone high achievement; there is the epithet of the brush as well as the epithet of verbal expression; there is alliteration of colour; there is

in art ornamentation and embellishment, which, as in good literature, need not be a superfluity, but can be structural. Mr. Chase makes use of all these adjuncts to mere portrayal, so that he may be called a painter, and, more than this, a master painter.

ERNEST KNAUFFT.

OPEN-AIR MUSEUMS FOR LONDON: A SUGGESTION. BY GEORG BRÖCHNER.

ONE morning, some months ago, I happened to find myself within the precincts of one of the London museums. The place was empty; besides myself and a friend there were only two dirty little children there. I cannot understand how they had managed to get in; but there they were, gazing in unappreciative silence at some old china. This sight, pathetic as it was ludicrous, seemed to annoy my friend. He sneered something about the eternal unfitness of things and gave expression



MAP OF THE SKANSEN OPEN AIR MUSEUM



THE "BOLLNÄS HOUSE" AT SKANSEN, NEAR STOCKHOLM



THE "BIERKING HOUSE" AT SKANSEN, NEAR STOCKHOLM

Open-Air Museums

to doubts as to whether museums were exempt from the otherwise apparently universal laws of evolution, wondering whether they were destined to remain for ever in scheduled, academic unattractiveness. I reassured him: there were museums and museums. There were, for instance, open-air museums—and *why should not London some day have her open air museums?* Other capitals possess, or are about to possess, these delightful institutions; but surely no city in the world can boast such wide and magnificent possibilities for attaining to the very ideal of these present-day creations as the capital of the British Empire!

The open-air museum is a child of our time—of the last decade, in fact. Its name hails from Sweden, I believe, no doubt because Dr. Artur Hazelius is a Swede. To his genius, marvellous energy, and great liberality Stockholm is indebted for her “Skansen,” of which more anon. It is somewhat difficult to accurately define the scope and the object of the open-air museum. Originally, I suppose, it was intended to comprise typical and interesting buildings of bygone days, faithfully illustrating, both in their exterior and their

interior, the way in which former generations dwelt and lived, placed in surroundings resembling the original as much as it was possible. At the same time as it served the ends of ethnographical science, it became an object-lesson in history, showing how the peasant and the parson, the burgher and the warrior, had lived their life and done their work in past centuries in the cottage, in the hall, and in the church. Unlike what has been done, and done well, at several exhibitions, more especially by Garnier at the Paris Exhibition of 1889, the open-air museum shuns all promiscuous and “cheap” imitation; it requires original structures, and to have them re-erected exactly in the old style, or, where this cannot possibly be done, counterfeit buildings, that are faithful and accurate reproductions in material, mode of construction, etc. Isolated removals of historic structures have been undertaken years ago. It is, for instance, on record that the house of Francis I., in the year 1828, was removed from Moret to Cour-la-Reine. Some years later the British Museum had one or two interesting mausoleums brought to London, and in the year 1844 King Frederick



OLD HOUSE AT SKANSEN, STOCKHOLM

Open-Air Museums



INTERIOR AT SKANSEN, STOCKHOLM



INTERIOR OF THE "MORA HOUSE," SKANSEN, STOCKHOLM

Open-Air Museums

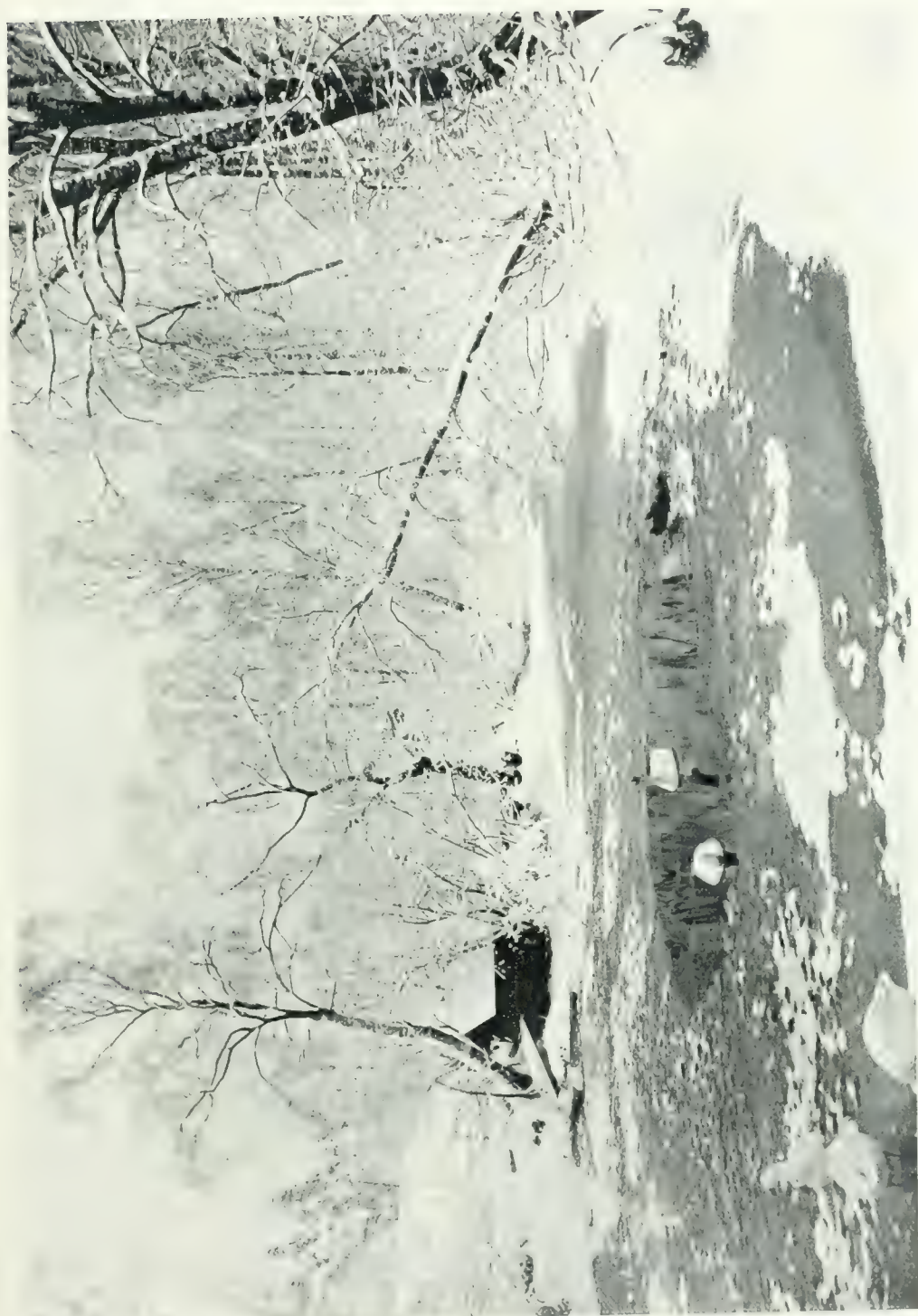
William of Prussia had the old Vaug stave church removed from Thelemarken to Brücken-berg in Germany, and re-erected there. The present King of Sweden and Norway, in 1881, had the Gol stave church removed from Hallingdale to Bygdö, near Christiania, and afterwards, by gift or purchase, became possessed of other old buildings, which were likewise removed to and rebuilt at Bygdö. Also the Christiania Corporation has secured a couple of old buildings, and they are now at Frognersåtesen, close to Christiania. Quite another ten years, however, were allowed to lapse before the first Swedish open-air museum was opened. In Denmark, similar plans had been under consideration for several years, Mr. Bernhard Olsen being their able and indefatigable advocate; but it is only during the present year, that a move has been made in earnest, it having been deemed necessary to again pull down and remove to another locality a couple of old buildings erected in the grounds of the Castle of Rosenborg in the year 1897. In Christiania, as in Copenhagen, the building of an open-air museum is at present progressing.

It was as far back as the year 1872 that Dr. Artur Hazelius, on a tour in Dalarna, by a few

purchases laid the foundation of the now world-famous Northern Museum at Skansen. Dr. Hazelius was, and is, an enthusiast, but an enthusiast with an iron will, for whom obstacles never seemed to exist, and who made up his mind to give his whole life to the realisation of his dream; and he has succeeded far beyond his most ambitious dreams. Little by little the collection grew, until, in the year 1880, Dr. Hazelius presented it to the Swedish nation, the museum becoming an independent, self-contained institution, with a Board of its own, Dr. Hazelius taking upon himself extensive financial liabilities. The same year a "Society for the Advancement of the Northern Museum" was formed, the prospectus being signed by more than a hundred men of mark in science, art, and politics. After the year 1890, when a Swedish nobleman presented some land to the museum, and an additional site at Skansen having been bought the following year, a new departure took place in the development of the museum, it now becoming possible to realise the plan of an open-air museum, for which purchases of old interesting houses had already commenced five or six years previously. Even before the end of 1891 another purchase of land took place, and in subse-



THE HASJO STEEPLE, SKANSEN, STOCKHOLM



WINTER VIEW OF THE OPEN-
AIR MUSEUM AT SKANSEN

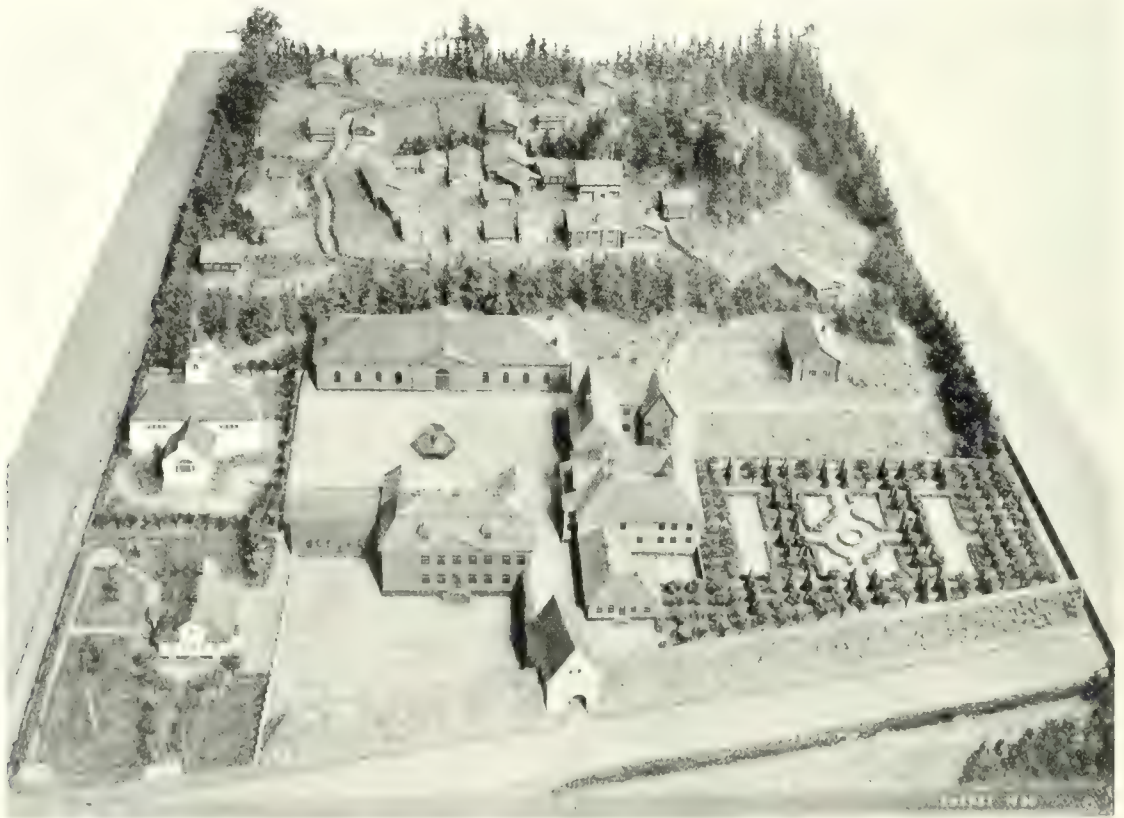
Open-Air Museums

quent years further extensions have been made, so that the area of the Skansen Open-Air Museum now amounts to 231,820 square metres. Here were now erected various old homesteads from different parts of Sweden, the land being laid out with woods, ponds, etc. The illustrations show how admirable are both the exteriors and the interiors, and I believe there are many other plans, of a similar nature, waiting to be realised. Buildings, furniture, utensils, dresses are almost without exception original; the Björkvikfatbur, the Håsjö church steeple, and some smaller structures, however, are copies; the Hållestad church steeple, on the other hand, is original.

The motto of the Northern Museum is: "Know Thyself." Dr. Hazelius wanted to help the Swedish nation to know itself—wanted it to know how its sons and daughters had lived, and in some cases how they were living. But he went still further; he wanted it to know its own animal and vegetable world. It no longer sufficed that the proper old-fashioned plants and herbs had been planted round the old houses; it was not enough that the Laplanders—real Laplanders, of course, living in a real

Lap hut—had their dogs and reindeer. Consequently Skansen was made the home of innumerable species of Swedish animals and plants, all helping to complete the picture.

In order to create an interest in old Swedish customs and dances, and in order to keep fresh the memory of great historic days in the annals of the country, it was decided from the outset that certain fêtes should be held at Skansen every year. There is the Spring or Early Summer Fête, and the fêtes in commemoration of Gustavus Adolphus and Charles XII., etc. These fêtes are as charming as they are quaint, and seem to harmonise exceedingly well with their surroundings and the governing principles of the museum. There are national dances, wedding processions, historic processions, rococo concerts with programmes of real old rococo music by Lully, Destouches, Lacoste, etc.; there are picturesque groups of warriors from the time of various kings, with their banners and drums, there are men and women, boys and girls in national dresses; in Swedenborg's summer-house his old housekeeper presides; but Iödde, alas, will never more delight



THE APPROVED PLAN FOR THE OPEN-AIR MUSEUM AT CHRISTIANIA



GOL CHURCH AND OTHER OLD BUILDINGS RE-ERECTED AT BYGDØ, NEAR CHRISTIANIA

his listeners with his inimitable stories in dialect and his touching peasant songs. Iödde—his real name was Rosén—had studied at the famous

university of Upsala, but generally appeared in the dress of a Småland peasant; except when he, towards closing-time, went about attired as a watch-



OLD HOUSES RE-ERECTED AT FROGNERSTØESEN, NEAR CHRISTIANIA, BY THE CHRISTIANIA CORPORATION

Open-Air Museums

man of old and singing the hour-verses of the old watchmen. All Sweden mourned for Iodde, when he died last summer. On the Bellman day the famous singer himself is personified, accompanied by his friends, all attired in original dresses of the period; the carriages are real old coaches from his time, and the songs his own splendid songs. That the catering on such occasions is appropriately quaint and original goes without saying.

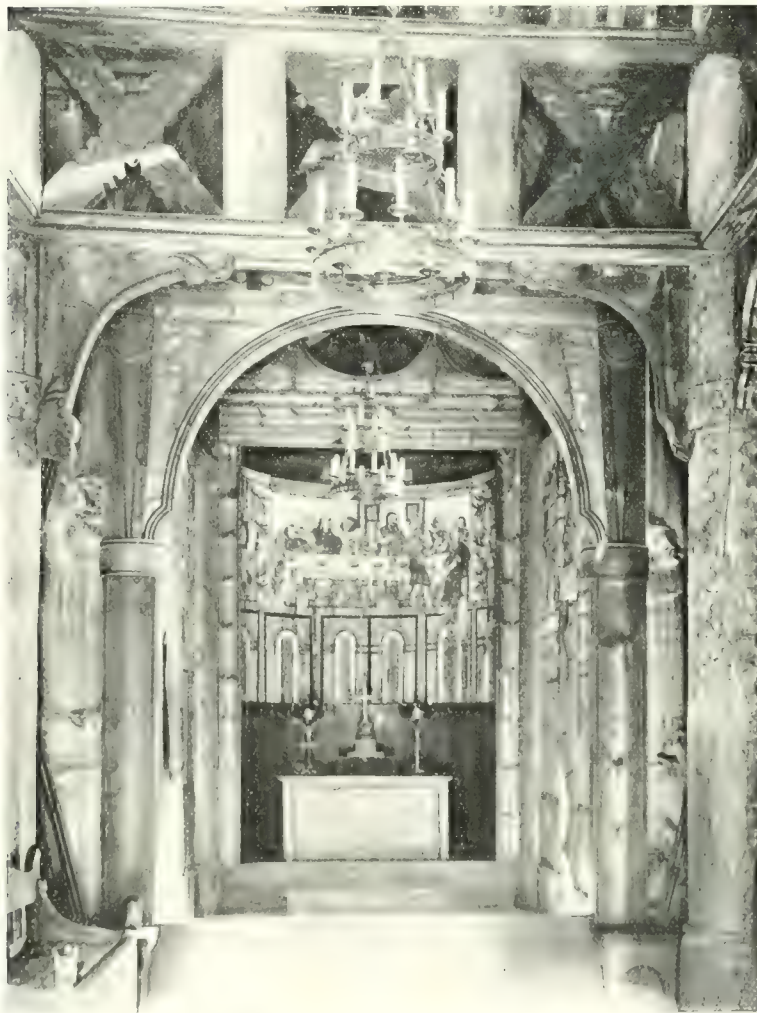
Dr. Hazelius wanted to make Skansen a living museum—and he has made it one, created a national institution, the like of which no other country boasts. But he is not content yet; he sees other visions, manifold and wonderful and from many ages. May he live to see those also realised!

At ancient Lund, of cathedral and university fame, the Ethnographical Society for Southern

Sweden has succeeded in forming an open-air museum, on a much smaller scale certainly, but charming and very complete, within the scope of its carefully-thought-out and well-balanced plan. The old buildings, which now ornament the site of the museum are all original—quite original, even to the bricks of the burgher's house; and they have been very happily placed, in spite of the somewhat limited area. Each forms a perfect old-time picture. The old Bleking farmstead, for instance, with the crooked elder-tree against the wall, with the old, uneven pavement, the old beehives, the cow and the goats; or, better still, the venerable Bosebo church, standing as it did at Bosebo, where it served as parish church up till within a month or two of its re-erection within the grounds of the Lund Museum. The museum was no doubt singularly lucky in securing this old

edifice, which fits so splendidly into the whole plan for its buildings.

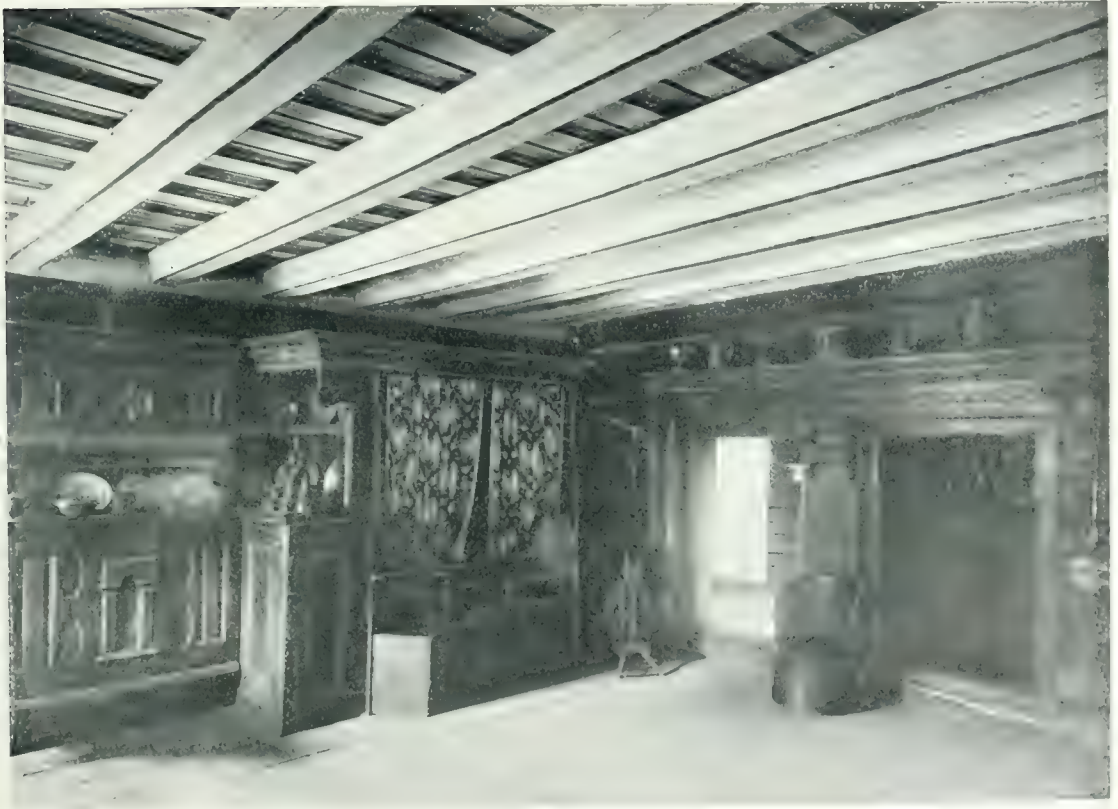
In Christiania, attempts had been made for some time to obtain a suitable site for an open-air museum, either on the Bygdø Crown property, where there already are several old buildings, erected at the instance of King Oscar, and of which illustrations are given, or from the Christiania Corporation, which, by the way, had also shown some interest for old buildings by having two or three houses re-erected at Frognersåtesen. Both attempts, however, failed, and it was decided therefore, in the spring of 1898, to buy a suitable site, for the laying out of which a very attractive plan has been arranged, as will appear from the illustration on page 164. The open-air museum will comprise two sections—one for the town and one for the country. The buildings will represent various styles of houses from the last two or three centuries. Through



INTERIOR OF GOL CHURCH, BYGDØ, NEAR CHRISTIANIA



OLD BUILDINGS FROM SWEDEN IN COURSE OF RE-ERECTION NEAR COPENHAGEN



INTERIOR OF ONE OF THE OLD BUILDINGS AT BYGDÖ, NORWAY

Open-Air Museums

a gateway one passes down a street to the market-place, and from there into "the country," where buildings stand along the roadside in geographical order, illustrating the national style of buildings in different parts of the country. There will also be an open space, where fêtes, with national dances, etc., can be held, and beyond this is a small wood, where Säter and forest life will be represented. This, at least, is the plan as it was originally framed; but during its course of completion it may, perhaps be somewhat modified. The museum owns a number of old characteristic buildings, which have already been re-built in the new grounds, and most interesting collections of old furniture, utensils, implements, etc.

Although Mr. Bernhard Olsen, the founder and present director of the Danish "Folke Museum,"

has for years been anxious that the museum should possess a suitable site for old buildings, it is only quite recently that he has attained his ends, leaving out of consideration what proved only a temporary erection of two or three smaller houses



BURGHER'S HOUSE AT THE LUND OPEN-AIR MUSEUM, SWEDEN



OLD HOUSE AT THE LUND OPEN-AIR MUSEUM, SWEDEN



CARTON MOORE PARK - 1848

in a corner of the Rosenborg Park. The site, which is now destined to become the future home of the Danish Open-Air Museum, is beautifully located some six or seven miles outside the town. There are now in course of erection several buildings of great and typical interest. Notable amongst these is a large farmstead, or rather a twin farmstead, from Näs, close to Hesleholm, in West Sweden, one of the provinces which formerly belonged to Denmark. The illustration on page 167 shows this building in course of re-erection. There are four adjoining houses, forming a kind of primitive court-yard, in the centre of which is a well. Still older, however, is a house from Ostenfeld, at Husum, in the Duchy of Sleswick, which has also belonged to Denmark. It is large and lofty, with an open fire-place, but without any chimney, the whole *ménage* of the farm being under one roof, with but few partitions. The timber is wonderfully well preserved, and all the bricks, too, are old, and have been brought from Sleswick. In addition to these there are several other houses; but the whole is still in a state of incompleteness.

The open-air museums, to which reference has been made above, all owe their existence to private initiative, and in most cases to that of one man; but as they grew, the number of their supporters and well-wishers increased, and they have also by degrees become State-subsidised. Individuals, from royalty downwards, have vied with public institutions in showering upon them gifts in money and in kind. At Stockholm and Lund a modest admission is charged, in spite of which the number of visitors to the Skansen Museum is immense; and the revenue is further swelled by lotteries, fêtes, markets, sale of publications, &c. In connection with the Skansen Museum a whole literature has sprung up, counting amongst its writers some of the most famous men and women in Swedish literature; ancient Swedish music has also been collected and published. The staff of the Skansen Museum is of necessity rather a large one, and it comprises a number of Laplanders and Dalar folks in their picturesque national dresses.

Having endeavoured to give the outlines of what other countries possess in the way of open-air museums, I again ask: Why should not London have her open-air museums? Is there any country with a more glorious past than England? Is there a land richer in ancient buildings and old-time relics? Is there a wealthier, a more generous city in the world than London? and where can more desirable sites be found for open-air museums than in the immediate neighbourhood of or perhaps even

within London? And as for buildings—why, there are buildings in almost every part of Great Britain which would be the pride of any open-air museum, and which, in spite of their sundry centuries, look as if they might very well stand a journey to London. But almost every year some of these venerable witnesses of bygone ages vanish, in London and out of London; and, as an inscription in the Northern Museum of Stockholm gives warning:

“That day may dawn when all our gold cannot
Call forth the picture of a bygone age!”

THE WORK OF CARTON MOORE PARK. BY CHARLES HIATT.

IN criticising a young artist's work, generosity inclines one to explain its limitations and to extenuate its shortcomings on the ground of youth. It may well be that one is not entitled to expect from a man who is in all the tumult and trouble of the essay, that final serenity which only comes with the conquering. Few artists of twenty-five are, however, less immature than Carton Moore Park, and although it would be gratuitously indiscreet to prophesy what he may or may not do, his work already achieves such a degree of accomplishment that we may fairly discuss it definitely for what it now is, rather than for what it promises in the future. Mr. Moore Park prepared himself for his work by studying for two years at the Glasgow School of Art under the direction of Mr. Francis Newbery. It was perhaps due more to Carton Moore Park's temperament than to any defect in the training given at the school that he failed to derive any conspicuous advantages from its discipline. But it was discipline, and however irksome it may have seemed, it will be doubtless of real ultimate value to him. His first published drawings appeared in the local press, a press which has afforded to several artists of distinction their first opportunity of public appeal. The pages of the *Glasgow Weekly Citizen* and of *Saint Mungo* are of real interest on account of the drawings by John Hassall, Moore Park, and others which adorn them.

Moore Park's contributions to the pages of *Saint Mungo* included a few of his first studies of animal life. They displayed some of the salient characteristics—but little of the technical skill—of the drawings by which at present he is most widely and most favourably known. Although from his earliest childhood he had a passionate love of animals, and was devoted to shooting, riding, and

Carton Moore Park

other outdoor sports, he does not seem at the outset of his career deliberately to have chosen the delineation of animals as his chief business as an artist. It chanced, however, that in 1897 he exhibited at the Glasgow Students' Club a very vigorous and original drawing of a bear. This attracted the notice of Messrs. Blackie & Son, who thereupon gave Mr. Moore Park a commission to produce the *Alphabet of Animals*, which was published in 1898. A short time before this he left Glasgow and came to London, but previous to doing so he made several interesting and important experiments. At one of the Glasgow galleries he exhibited a series of drawings of the principal performers in the local pantomimes. It need hardly be said that, early efforts as they were, they left a good deal to be desired in the matter of technical accomplishment, but they proved that their author had a quite remarkable gift of seeing and realising the grotesque with simplicity and strength. In almost all of them, however extravagantly fantastic, there is a decorative quality which places them far above most productions of their kind. It was in Glasgow likewise that Moore Park made his first essay in mural decoration. This consisted of a series of eight large panels, inset into the walls of a drill-hall, in which the local volunteer regiments were caricatured. Another work undertaken by the artist about the same time was altogether congenial to him. He was asked to decorate a nursery with a series of illustrations from the most popular and best-loved nursery rhymes. He decided on his scheme after much deliberation, very carefully considering the purpose for which his designs were required and the audience to which they were to appeal. By treating his subjects in the simplest, broadest, most direct fashion, he was enabled to bring his task to a most fortunate and delightful conclusion. He studiously avoided letting his imagination run to lengths to which it was impossible that

the imagination of the inhabitants of nurseryland should reach.

It was the publication of the *Alphabet of Animals* which first brought Carton Moore Park's work prominently to the notice of the public. The book was received with an enthusiasm which did credit alike to the critics who praised it and to the public who purchased it. His drawings evidenced a very remarkable degree of originality and a sincerity not often found in conjunction with it. His studies of all sorts of beasts, from the mouse to the elephant, are characterised by accurate anatomical knowledge, as well as a profound appreciation of the nicest details of the habits and movements of the animals depicted. They display, moreover, that close sympathy with their subjects, without which they would inevitably be little more than zoological diagrams, possessing a certain amount of incidental beauty. His treatment is refreshingly broad and invariably decorative. Sometimes he exaggerates in the interest of decoration, but he is never guilty of that sentimentalising which we associate with Landseer and a host of animal painters who are without the excuse of Landseer's remarkable qualities. His dogs are



LEOPARD

BY CARTON MOORE PARK



"THE BEAR PIT." BY
CARTON MOORE PARK

Carton Moore Park

really dogs, and not human beings masquerading as dogs, and he is able to make them absorbingly interesting without endowing them with sentiments and emotional qualities which they do not possess. Mr. Moore Park followed his *Alphabet of Animals* with the no less delightful *Book of Birds*. In the latter volume the old qualities were still there, but the touch was surer, the decoration of finer and more subtle quality. The second book was distinctly an advance on the first. Early in the present year, Moore Park and "Norman" published *A Book of Elfin Rhymes*, with forty drawings in colour, by the former. These illustrations are amusingly fantastic, and the end-papers, title-page, and typographical ornaments prove that Carton Moore Park understands the difficult art of decorating a book.

Several of the illustrations which accompany this article prove that it would be unfair to Mr. Moore Park to dismiss him as an "animal painter." While it is true that hitherto he has devoted himself chiefly to the delineation of animals, it has been his ambition, not so much to make pictures of animals, as to use them as the motives of various schemes of decoration. It is by his genuine decorative instinct, added to minute and extraordinary knowledge of animals and their ways, that all his work, whether on a large or on a small scale, is distinguished. His nice sense of the appropriate enables him to adapt his pattern to a large wall-space or to the back of a playing-card with results equally happy. It must be counted to him for righteousness that he never condescends to eccentricity on the one hand or to triviality on the other. His work is never intentionally ugly for the mere sake of ugliness, nor pretty for the sake of prettiness. Whatever its shortcomings, it is sincere; and for this reason, if for no other, it is entitled to respect. And Moore Park sees with his own eyes, and represents what he sees in his own manner. He is innocent of imitation. It would be

impossible to name an artist from whom Moore Park has derived his style, though one might easily mention a score of men whose methods he has attentively studied with distinct advantage to his own work. From this close study of what is sanest and finest in the art of the past, he has acquired a degree of restraint and reticence that is as welcome as it is unusual in the productions of so young a man. It seems to me worthy of note that Moore Park was never, even at the outset of his artistic life, so completely under the influence of any one artist that he could be properly described as his disciple. He seems very early to have found a way for himself, and to have kept in that way with remarkable fidelity. He has made many experiments, but all his experiments have been made, so to speak, in a single direction. His energies have been expended more in developing his technical resources than in restlessly seeking new points of view. The expression of his own personality has rightly been his chief consideration, and he has left to others the business of startling and bewildering the beholder. It should be added that he has ever disdained anything in the nature of technical trickery.

Carton Moore Park's achievement is already of definite interest and importance, and it holds out



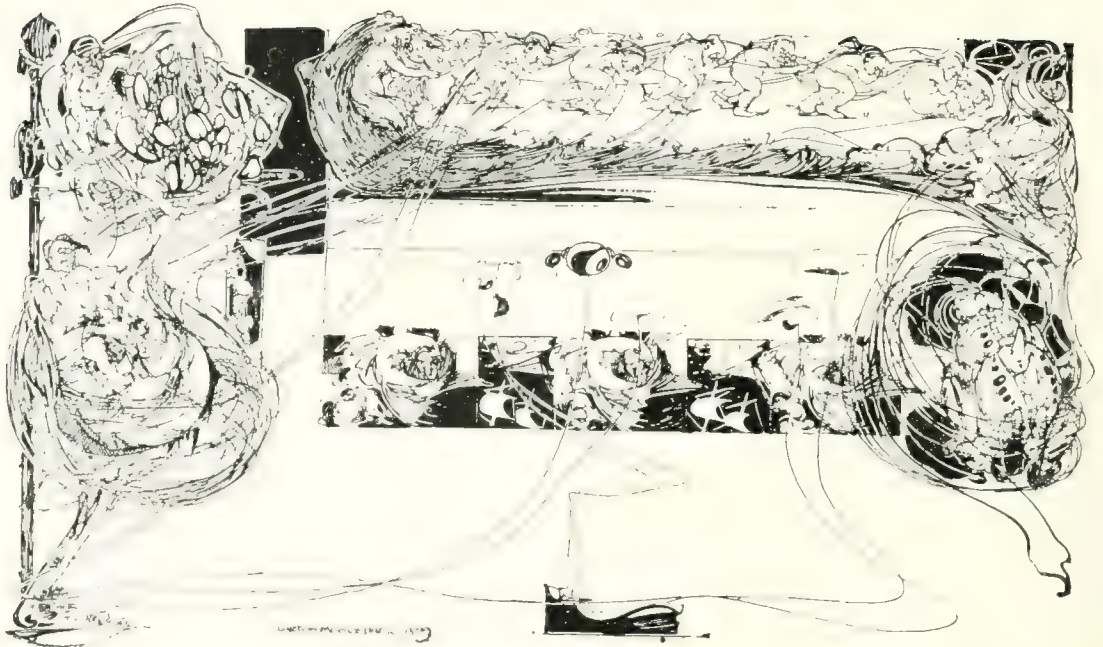
"THE DRESSING-ROOM."

BY CARTON MOORE PARK



"MEXICAN HAIRLESS DOG."
BY CARTON MOORE PARK

Garden-Making



END PAPER FOR "ELFIN RHYMES" (LONDON: GAY AND BIRD)

BY CARTON MOORE PARK

the fairest prospects for the future. To great natural gifts he adds the power of taking infinite pains and an enthusiastic love of his craft. His gifts are not of the kind which are at any man's beck and call. He can only do what he must, but, happily for him, what he feels he must do appeals to all sorts and conditions of healthy-minded people. Under these circumstances, opportunities will surely be afforded him of displaying in many and various ways his accomplished and distinguished talent.

C. H.

GARDEN-MAKING.—III. THE CONDITIONS OF MATERIAL. BY EDWARD S. PRIOR.

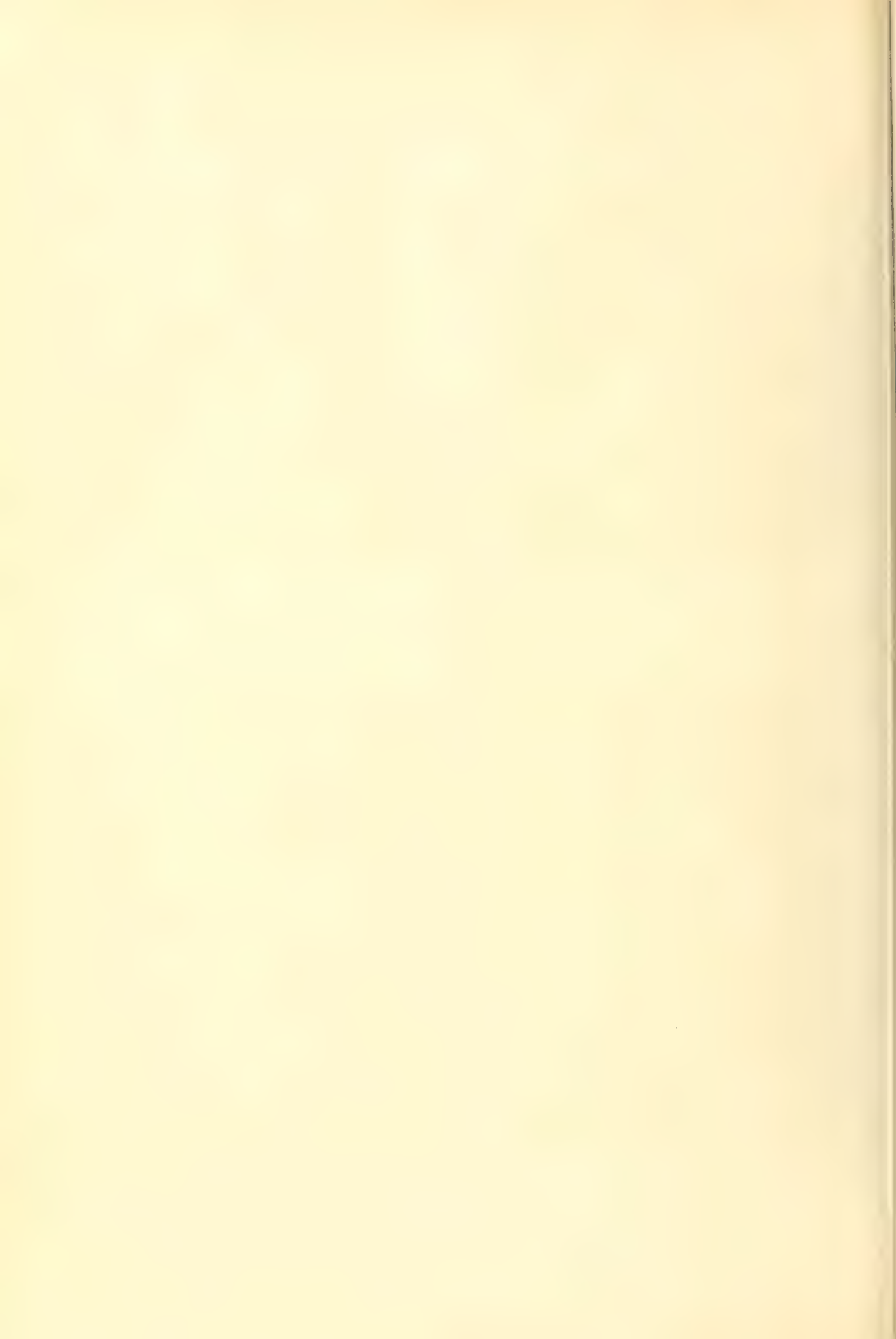
WE are unfortunate enough to be living in an age which is at cross purposes with some of the ordinary beauties of life. Houses and towns, for example, have in times past been acknowledged graces to the landscape. It has been as natural to speak of a "fair" building and a "fair" city as to call the sky "blue"; but now the ordinary epithets for our neighbours' buildings are "hideous" and "dreadful." A great deal of this disgust at the builder has come from the depravity of present-day building materials. Commercial enterprise may have done much for the well-being of the flesh, something, perhaps, for the general pride of life, but for the lust of the eye

its one function seems to be that of providing perpetual mortification. And especially does it set its stamp of cheapness and nastiness on the materials of garden-design.

But nastiness in a garden can never be accounted cheap, and the garden craftsman has, therefore, to view commercial wares with suspicion, avoiding as poison to his art the show-devices of the horticultural firms. Their rustic summer-houses and bridges, their conservatories and pagodas, their garden seats, their terra-cotta fountains, their galvanised iron-work, their glazed edgings—these must be stopped on the frontier of his garden-art, must never come inside the garden wall; and even the nurseryman's shrubs and the florist's flowers must be inspected and show a clean bill of health before admission is granted.

In a word, the present-day vulgarities of commercial material are to be taken into account by the garden-maker. The conditions of material must bind him as strictly as those of principle and practice, else the art of his laying-out will be brought to nought. It is proposed here to briefly run through the chief requirements of garden-making, and to point out how simplicity and common-sense can furnish them without the materials of the commercial salesman. The treatment of the subject in the limited space at my disposal must necessarily be brief and superficial; but the art of gardening is as long as other arts; a







BACKS OF PLAYING CARDS
BY CARTON MOORE PARK

(See article on "Carton Moore Park")

Garden-Making

life-time's experience makes for little with it, and unhelped by the instincts of the age the brief experiments of any individual taste have many deficiencies.

Now the first essential of a garden is, as has been insisted, its enclosure, and for this the materials of brick, stone, wood, quickhedge, are suitable under certain conditions. Let the boundary wall be distinct for its purpose of adequately enclosing the garden plot, but it need not be elaborate. Let it be efficient as a shelter and a screen: and if wall—in order that it may be useful for fruit trees and creeping growth,—let it be smooth-faced to the inside of the garden, and let it be simply coped or thatched, so that its drippings fall away from the fruit. Unfortunately the best wall-material, brick, has now in its commercial machine-made forms, whether red, yellow, or white, been manufactured up to a pitch of ugliness which makes its use impossible in the garden. Still, old bricks can be got in some places, and in the neighbourhood of London the old-fashioned "stock," though no longer as well-made as it used to be, has not been entirely superseded; moreover, in out-of-the-way parts of Kent, Suffolk, and Hampshire, good-looking bricks are still made by hand. But else-

where pleasant garden walls can only be built where rubble, stone or flint is dug in the neighbourhood. Such walling may be had in more parts of England than is generally supposed, but it is to be specially noted that in order to get its beauty the stone-laying and pointing must be carried out with the common sense of an artist, else the art of the wall will be spoilt. The present builder-methods of "broken" walling and "spider" pointing must be supervised and their absurdities rejected. Where local brick and stone are both impossible, so that commercial building has to be resorted to, let the walls be whitewashed to cover the ugliness: or, where possible, rough-casted, though this makes wires necessary for the training of the wall trees. Still, in default of proper masonry materials, fruit-raising can be accomplished on the traditional split-oak fence of the "home counties": this is always pleasant to the eye, while the deal fence, tarred—or why not whitewashed?—is certainly more sightly than a red brick wall, as bricks are made now. Where fruit-growing is not the point a good boundary can be made with the simple open paling and quickset hedge, but where room will allow, let there be the space of a walk between the pale and the hedge, so that each can be kept



GARDEN AT SYMONDSBURY

BY ARTHUR BOND

Garden-Making



GARDEN AT BARROW COURT

BY F. INIGO THOMAS

in order. Where screens or shelter are wanted the "pleached" or "pole" hedge of lime or beech trees is the right kind to use.*

After enclosure, the next work is to lay out the paths of the garden. In this connection the requirements are obvious—that the paths should be where they are needed for the various uses of the garden; not merely as passage-ways from point to point, but rather for its easy keeping, for the leisurely visiting and enjoyment in all weathers of each part of it; and for all the necessary operations of planting and maintenance, for the roller, the wheelbarrow, and the water-barrow. Straight walks are best for all these purposes, and can be more easily made and kept. There are the broad walks of contemplation and the narrow ways of access; and upon both sorts should common-sense be brought to bear. The first kind should measure not less than six feet, and preferably eight, and the circum-

stance of stately approach and dignified termination should be considered. No winding, irregular walk can have this stately circumstance. Moreover, it is these main pathways by which the artist sets out the strong lines of his composition. On the other hand, the ways of access can be of less width, say two feet between the beds. In both kinds, however, the material is of the greatest importance. On the colour and texture of the paths will depend much of the general beauty of the garden. Paths of black asphalt, however well laid out, are hot in the sun and sloppy after rain,



GARDEN AT BRIDGEFOOT

BY F. S. PRIOR

* NOTE.—"The Formal Garden," Blomfield & Thomas, should be consulted on this and kindred matters.

Garden-Making

but, still more, they accord with neither turf nor flowers. Some gravels are too lurid or "foxy" in colour, some shingles are too loose and grey; and while the path of burnt clay is pleasant in colour, it is difficult to keep it in good condition. Still, out of any of these materials care and taste can make paths pleasant and good. But it is the paved path that excels them all. Let it be of stock brick laid flat in simple patterns with stone edging, or of twelve-inch tiles (hand-made, not the commercial flooring tiles, which are an abomination); or of little paving bricks on edge, or, if means afford, of broad-slabbed Portland or Somersetshire Keinton, for the York stone has a comparatively dingy look; or, as a compromise, let there be a narrow ribbon-way of stone, a *via media* between pebble-set borders, which, if hard to tender feet, have nevertheless the advantage of draining properly. And in some parts of Western England there are those great flags of natural paving stone which, laid "map-wise," make the pleasantest of garden ways, while between their cracks, where less trodden, as on terrace edges, harebell and fragile toadflax may year by year spring up in zigzags of delicate greenery, and seem not out of place.

Unless the paths be of solid pavement, with edges that make permanent lines, there is need of some distinct "edging" material to flower-bed and grass-plot which will keep intact the order of the garden during all the vicissitudes of growth, removal, and replanting. The best of edgings is stone, for that is congenial to the growth of plants, harbours no insects or slugs, and soon gets weathered, moss-grown and lichen-covered: the worst are those tile and terra-cotta elaborations made by the commercial potter for garden use (especially when glazed), for they retain their repellent ghastliness and crude colouring to eternity.

The rough Portland stone called "roach," set level with the sward, so as to allow of

the passage of the mowing machine, makes the best border for turf and beds. It should be laid upon six inches of concrete, and, being about eight inches in depth, it should stand some three inches above the gravel of the paths. When once laid, such edging keeps permanent the pattern of the lay-out, but its cost is, of course, large at the outset for any extensive domain. But cheap and pleasant borders can be made with the stones used for roofing tiles (as, for example, in the West of England and Yorkshire), which can be "coped" on one edge for the purpose and laid level, while the rough, angular ends are buried in the ground. The old-fashioned pantile can be used set on edge, and is a cheap and satisfactory edging. Where a natural rough brick is obtainable, like the London stock, it can be laid in concrete set flat and "heading" to the bed, and, jointed with lias-lime, it makes a pleasant bordering for beds or turf. Set upright on edge, bricks can also be used for path borders, but only strong paving-bricks are suitable, for the ordinary softer kind soon rots away. Of "quick" edgings, box has the neatest growth, but let it rise boldly at



GARDEN AT POINT HILL

BY R. T. BLOMFELD



GARDEN AT DOWNE HALL

BY E. S. PRIOR



GARDEN AT DOWNE HALL

BY E. S. PRIOR

Garden-Making

least six inches high and of equal width. Between grass and beds thrift is, perhaps, the only satisfactory growing border. Excellent wood edging to paths can be made from 2-inch oak boards grooved into 4-inch oak posts, and this will last thirty years; but what are much less expensive, and good for a dozen years at least, are tarred deal edgings nailed to 18-inch oak pegs.

The raising of the path above its outlook makes it a terrace walk; nor need such terrace be expensive or elaborate. Indeed, stone balustrade and coping are not necessary, for the terrace effect is given simply by this sense of an outlook-walk, and grass banks with a cresting of *Mirabelle* plum or of box, cut to make a parapet, may, with excellent results, take the place of masonry.

After the main ways have been determined, and enclosures and passages provided, we come to the furniture of the garden, its lawns and flower-beds. In the English garden the native grass claims first place, for its fineness and verdure are essentially of our climate—now close-cut and smooth as satin for a bowling green; now rougher grown, with the sky's reflections in its wind-swept stretches. Breadth and levelness are its best notes, and its contoured slopes should be broad and even, since grass can thus be best kept in order. As a broad border grass is always charming, but in small or irregular bits, or when cut up for beds, its qualities are minimised; and, moreover, of all bed-edgings the grass-cut one is that which demands most labour and gives least satisfaction.

Turning to the flower-beds, they should, of course, be suited for flower culture—easily accessible in all weathers, and readily weeded. They are best when bounded by paths, and when not of more width across than the weeder can compass from both sides—say seven feet. Their edges should be straight lines, in order that they may be easily kept in good condition. They should be dug deep, three feet for the main borders, so that the plants in them may stand drought. But in order that flowers of all kinds may be provided for, let beds be compounded of many kinds of soil—some of stiff loam, some

of shallow sand, rock-beds and bog-beds, limestone and peat. A kindly consideration for the varying moods of *Lady Flower* is the true gallantry of the garden. Some plants root deep and wide, and are greedy at the expense of their neighbours; and while some grow best in company, others are recluse and love seclusion. In view of such sweet variableness in his mistress, the flower courtier should woo her with thoughtfulness. He will make beds here for one species only, here for a single genus, such as the tulip, for the iris tribe, for the primulas or anemones. He will make provision that different varieties may follow one another in the course of the year, and for the succession of two or more flowers of different families, which can be, as it were, complementary in their growth and helpful to each other's well-being, such, for example, as



GARDEN AT BURNSIDE

BY A. WILLINK



GARDEN AT SYMONDSBURY

BY ARTHUR BOND

fritillarias and carnations or lilies and bush roses, or sweet-williams and gladiolus. If there be water in the garden plot, every hardy flower that enterprise has brought us can be given its habitat with less expense and with more pleasure of cultivation than in the arid rockeries, or the elaborate affectations which some writers call "the rock garden," "the bog garden," "the water garden," &c. Surely your favourites may be given the means of growing happily without your making the untidy rubbish heaps called "rockeries." Moreover, most small and trailing plants take kindly to the top or face of the rough walls with which raised walks are built, and for others a rough paving in shady nooks makes the best of habitats. And so with your water plants; because these want moisture for their growth, there is no need that it should be given in untidy puddles, affectedly made to look accidental, instead of in ordered or decent basins.

As we are dealing rather with the small estate than with the large one, the condition must be recognised that the full-grown majesty of the larger kinds of trees and shrubs, with their great shade and greedy rootage, is the enemy of the smaller beauties of flowers and lawns, which mostly require an open, unshaded site. This is especially so in the neighbourhood of towns, where the drip of

trees is poisonous to vegetation. So the large conifers—pine and abies, thuja and cypress—must be looked upon with suspicion by the flower-grower. Soon the young specimens will lose the compactness of their nursery symmetry, and get a hobbledehoy development of limb which is out of place in the ordered garden. Many a place has been ruined by such pet evergreens as the *Deodara*, the *Wellingtonia*, and *Abies Douglasii*. But more hurtful still are the rampant shrubberies in which laurels make useless untidy wastes. Of such the cherry laurel is most deadly, since it crowds out more suitable plants and then dies away and leaves ragged branches. The common rhododendron is another vigorous depredator, but yew and box and holly are at least as beautiful and much more easily managed.

The forest tree, though of less overwhelming growth, is manifestly out of place in the moderate garden. If such has fallen to your lot, you may cherish his reverence and give him a place of honour in your scheme; but do not plant him, for as soon as he has got beyond the lankiness of his sapling youth he must be cut down, or good-bye to your flower-growing. There are, however, many varieties of the smaller trees whose growth is within bounds—like the almond, the smaller maples, the magnolias, the fig, and the mulberry;

Garden-Making

to which may be added the weeping ash, the hornbeam, and the lime, since they can be readily trained. And with such, where there is space, avenues and alleys for shade, centre-pieces and masses of foliage can be contrived. Still, in the smaller garden the use of shrubs and trees must always be carefully regulated. However beautiful the spring flowering of many of them, such as lilac and ribes, laburnum and weigela, when that bloom is over the garden is left dull in summer; while every year they encroach more and more on its space, for they cannot be cut back without taking away what is their beauty—their flowering shoots. But the “pyrus” genus and some of the plums, which blossom from spurs on the old wood, can be cut to advantage to form flowery hedges, which can always be kept within bounds; and many other kinds, like the Judas tree, the ceanothus, the escallonia, and, of course, the rose briar and the furze, can be ordered into serviceable bushes that will blossom with a due sense of fitness to the needs of the garden. There is no depreciation here of the favourite flowering shrubs, but merely an insistence on the principle that flower-gardening and shrub-culture go badly together, unless the latter is ordered into due subordination. As hedges for shelter or as back-grounds, or as material in which to mould the detail of garden design, there are—besides the deciduous trees that lend themselves to shaping, hornbeam, beech, lime, and hawthorn—the many small-leaved evergreens, yew, box, holly, and phillyrea, all most serviceable, and capable of being cut and pruned with advantage. The quickest growing for hedges is the privet, which in the small-leaved variety is nearly evergreen. Euonymus and ilex make bold masses near the sea, juniper and Irish yew make standards, and rosemary, southernwood, lavender, and rue

are easily trained as low hedges for the formal garden and to shelter low-growing plants.

There is no space here to deal with screens and trellises, seats and arbours, sheds and greenhouses, but the illustrations may give hints for the simple treatment of these details. Without recourse to the horticultural catalogue, we can have square trellises of oak laths; pergolas of rough sawn deal or larch poles; rose arches of simple forgings of iron; sheds and arbours of tarred weather-boarding, thatched, and with pillars of seven-foot tile chimney-pots; greenhouses, as of old, with small sheets of glass (laid thickly overlapping, and more proof against scorching and freezing than the neat big sheeted modern kinds); terraces and steps of rough stone as at Burneside and Point Hill—and thereon, for amaryllis and agapanthus, tubs made from wine or beer casks sawn in half. And, finally, let not any extravagance in our approaches or entrance gates belie the simplicities of our garden taste—let there be no piers or copings of doubtful beauty; no commercial iron-work; no



GARDEN AT THE “RED HOUSE,” HARROW

BY J. T. PRIOR





Garden-Making



GARDEN AT BARROW COURT

BY F. INIGO THOMAS

his liking, such as the hyacinth, hydrangea, *Primula sinensis*, Canterbury bell, etc., till they are beyond all recognition of their original grace. And many other flowers have suffered more or less change, as the rose, the tulip and the daffodil. So it has to be protested that not all flowers are now as beautiful as they may once have been. The original unimproved form of them is likely to be the more

varnished rusticities in pitch-pine—but let the entrance be with oak and stone, plainly used and hand-dressed, and showing the marks of simple homely preparation: or in plain workmanlike form of deal painted green or white, with common brick plainly treated, set off and weathered with roughcast and thatch: let such simple manners on the outside give foretaste of what is the simple, straightforward art of gardening within.

But here one word should be said of the flowers themselves. Are not all flowers beautiful? say some. Yes, and so are all men and women; yet we have our preferences—our grades and kinds of beauty. However “what is beauty” may be disputed over, the love of beauty is an undoubted fact, and the passion for it induces criteria according to the nature of the lover. So while the modiste recreates some portions of the human shape and exhibits his triumphs in the fashion plate, the sculptor has generally other ideals. Much the same divergences of taste have taken place as to flowers: the florist has recreated many of them to



GARDEN AT BRIDGEFOOT

BY G. F. BOLLEY, A.R.S.A.

graceful, if the less showy—the unadulterated species more interesting than the hybrid; and certainly the old garden favourites, fashioned by the art of the Dutch, when that art stood foremost in Europe, have a nobler shape and a more decorative sense than what nowadays we get from elsewhere.

But it will be seen that my ideal plans take the wide view of the garden being as much for fruit as for flower; and the garden-lover should accept the kitchen vegetable as being part of its interest. Indeed, apple-orchards, nut-alleys, pear-walks, with espalier and standards, apricot-walls, and raspberry-hedges are pleasant sights in the ordered garden: and why not the ranks of the eating pea as well as those of the sweet pea—the ordered stateliness of the globe artichoke, the feathery pastures of the asparagus, though these do give good things to our table? The interest and beauty of the garden lies not solely in the flowering, but in the whole drama of flower-growth; in the spring from the seed, in the breaking open of the leaf-bud, in the budding shoot; and then after the blossom in the passage of its destiny, the ripening of the seed vessel, its tasselled plumage or brilliant berry, and the last sunset glories of the dying leafage.

ROUND THE EXHIBITION. — V.
"SCANDINAVIAN
DECORATIVE
ART." BY S. FRYKHOLM.

DURING recent years an unexpected interest has suddenly been aroused in the art productions of the Northern countries of Europe, which, on account of their isolated position, have stood for the most part outside the general art-development of Europe, except when some prominent artist has broken through the barrier of seclusion and become incorporated with a foreign art-centre.

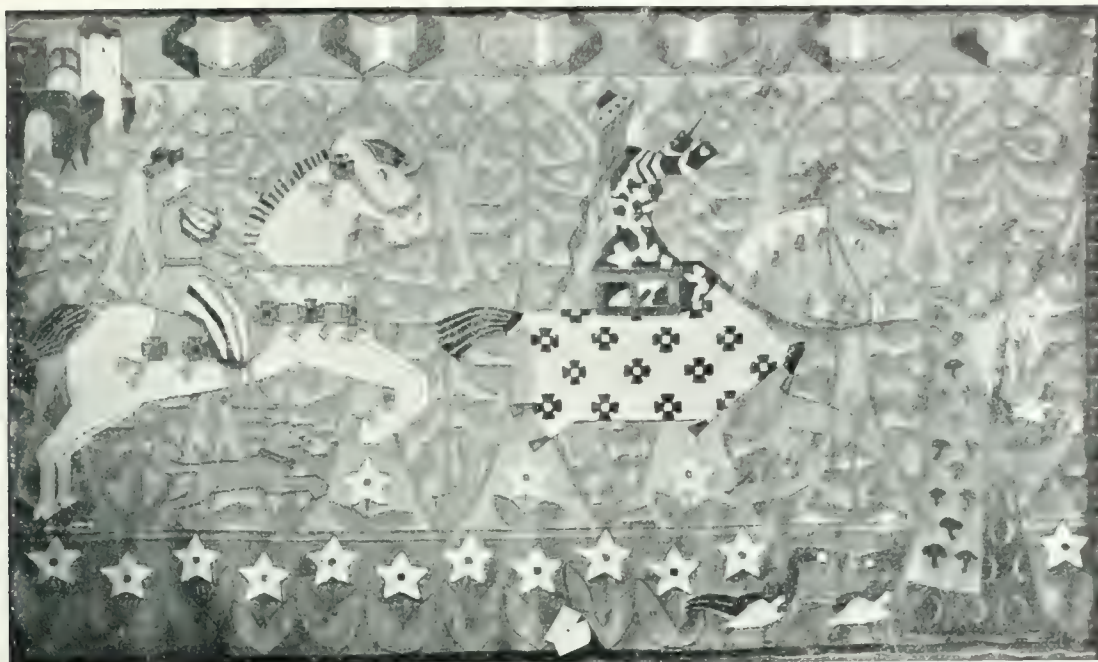
Of all branches of Decorative Art in Sweden and Norway, none is so

characteristic, and at the same time so firmly based on traditions, as tapestry weaving. From the times of the old Vikings this noble work has been popular with the Northern peoples, and the old sagas and folk-lore tell about the women of the North weaving images of their men in their beautifully-carved ships starting upon their adventures on foreign shores. Figures seem to have been principally made use of as motives at this time, but impulses from the Christian ideas of the Middle Ages flourished later, as well as other imported styles, which were closely followed by the development of a style which became sufficiently characteristic of the peasantry of the Northern countries as to be named "the peasant



TAPESTRY

DESIGNED BY A. WALLANDER
EXECUTED BY S. GIOBEL.



TAPESTRY

DESIGNED BY GERHARD MUNTHE
EXECUTED BY MISS DOLLY SCHIANDER



TAPESTRY

DESIGNED BY GERHARD MUNTHE
EXECUTED BY MISS EIDE

style." With ornaments based upon Oriental patterns, it nevertheless developed on different lines, and is remarkable for its great variety of colour.

A somewhat novel method of work is that adopted by Miss Bjorkman, who combines painting on canvas with embroidery, with remarkably effective results.

Mr. A. Wallander, who has recently become the director of the art industrial establishment of S. Giöbel & Co., of Stockholm, has produced

several interesting cartoons for tapestry, which have been excellently carried out.

Mr. Wallander's tapestry and furniture give strong evidence of his rich imagination, and his great power over colour and form.

In the Norwegian section of Decorative Art, the tapestries by Mr. G. Munthe aroused interest by reason of their strange and weird style. This artist delineates the old, fantastic saga-world of his mountainous country, in various materials, and always in an original and naïve style of his own.

We reproduce two wall-hangings with motives from old Norwegian tales. Mr. Munthe has done a considerable amount of work for the well-known "Society for Norwegian Home Industries," of Christiania, and for "The Norwegian Tapestry Association," where some magnificent tapestry has been executed.

The most successful Northern tapestries at the Paris Exhibition, in the sense of producing a completed decorative effect, were the four wall decorations by Mrs. Foberg, in the Swedish Pavilion. They all represent different winter scenes in the Northern snow-clad forests in delicate exquisite tones. These tapestries, although planned by and still belonging to Mrs. Foberg herself, have been woven by the well-trained staff of weavers of the art industrial establishment, "The Friends of Manual Arts," of Stockholm, who have worked wonders for the artistic reformation of the homes of Sweden during the last twenty-five years; but their work in the higher artistic lines has of late suffered from want of unity in artistic judgment, and they were



CUSHIONS

BY S. GIÖBEL



CUSHIONS. BY
S. GIÖBEL

Scandinavian Decorative Art

therefore rather unsatisfactorily represented in Paris.

How far Sweden has advanced was shown in King Oscar's reception-room in the Swedish Pavilion, where two walls were decorated with tapestries by Mrs. Foberg, and another by the painting entitled *The Castle of Stockholm*, by Prince Eugen. This latter work was expressive of the highest ideal in modern Swedish decorative landscape painting, and was wonderfully effective in its sombre, brownish-green tones, full of the melancholy and pensive reflection of a late autumn day in Stockholm.

The strange style of the architecture of this pavilion aroused considerable discussion, and no one seemed able to understand it. It represented, however, the old church-style of Norway and Sweden from the early centuries of the Christian era, which the architect, Mr. Foberg, very ingeniously adapted for this pavilion. Several churches in this style still

remain in different parts of Norway, as well as old bell-towers in the north of Sweden. It is a style very characteristic of the vast and melancholy forests from the depths of which it was evolved.

The furniture of the model-room of this pavilion was designed by Mr. Foberg, and executed by Mr. Mattson, of Stockholm. Particularly worthy of attention was a magnificent sideboard, in which he made use of one of his favourite motives, pine branches. This artistically executed and finely inlaid sideboard was the subject of much favourable comment.

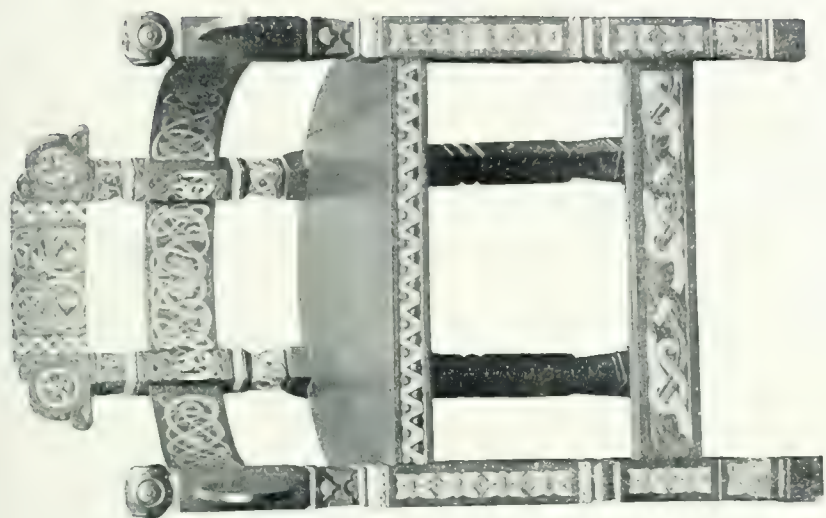
In addition to the above-mentioned examples of Northern art industry, Swedish ceramics were well represented by typical examples. These art objects have recently become favourably known outside the boundaries of the country of their origin. Mr. Wallander has carried out some fine modelled faïence magnificently coloured, of which we reproduce an example.

Mr. Wennerberg has of late, with great success and unfailing energy, developed the principal glass manufacture of Sweden on truly artistic lines, as his rich fancy for flower decoration finds abundant scope in the decoration of vases and bowls. In Norway the artists have as a rule succeeded best in their endeavours to make use of the old Northern motives of dragons and Gothic ornaments for their productions, and have shown great skill and ingenuity in this respect. We reproduce some interesting examples of this style in a sideboard and some chairs. Some of the artists have of late also produced designs for works which, although based on old Northern motives, are perfectly original in style. There are, moreover, other Norwegian artists who, like those of Sweden,



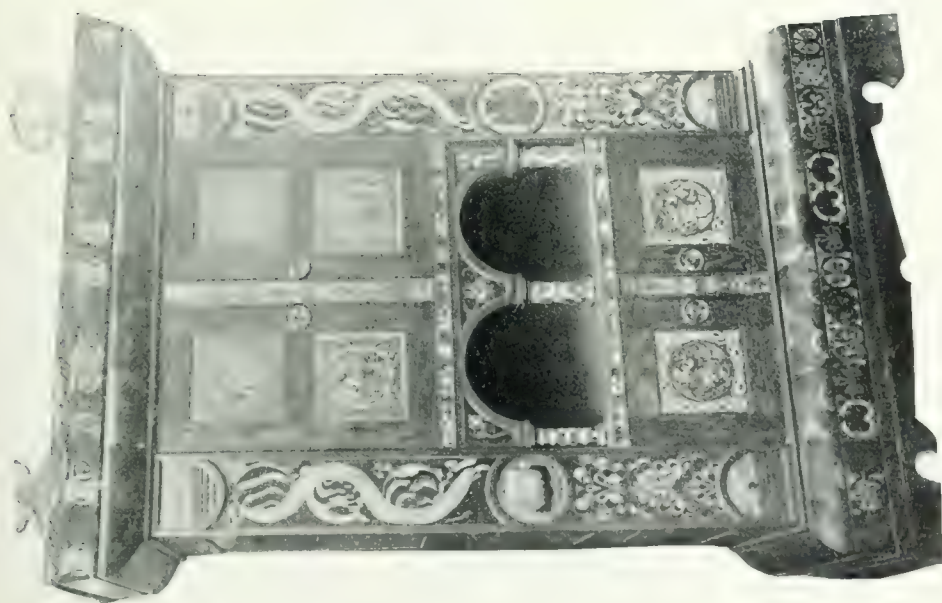
TAPESTRY

BY MRS. A. FOBERG



CARVED AND
PAINTED CHAIR

DESIGNED AND EXECUTED BY
M. KINSEWICK



MARQUETERIE CABINET

DESIGNED AND EXECUTED BY
M. KNAG





Scandinavian Decorative Art

The country which stands more apart from the others of the North, although the original culture of all of them has been the same, is Denmark. The more southern situation of this country is probably responsible for a landscape art which is somewhat Dutch in character. In its beech forests and idyllic parks it possesses an inexhaustible source of inspiration of its own, and many of its artists have produced works which are thoroughly characteristic of their country.

It is in its art industry that Denmark has developed its greatest artistic qualities of late years, and to this branch artists of all kinds have devoted more and more of their energy and interest. The traditional art of Denmark was goldsmith's work, as tapestry was that of Sweden and Norway. But Norway, as well as Denmark, has for centuries possessed a well-developed goldsmith's art, and has also created a special, original style, consisting of exquisite filigree work in gold and silver, combined with enamelling.

In recent times these arts have been revived on the basis of tradition; but just as Sweden and Norway are strongly developing new styles in tapestry, vastly differing from the geometrical designs of the "peasant style," so Denmark is rapidly developing its goldsmith's work by the employment of creative artists, such as Mr. Bindesboll and Mr. Henriksen.

The principal art-industry of Denmark of the present time—namely, ceramics—has already had time to undergo great variation of style and method. The original style of the Royal Porcelain Manufactory of Copenhagen, the delicious under-glaze ornamentation of its exquisite ware with motives of flora and fauna, which has at last obtained due acknowledgment, has now been followed by the sudden development of a new, and in many instances highly interesting, style at the Porcelain Manufactory of Messrs. Bing & Gröndahl, of Copenhagen, partly created and partly developed under the superintendence of the Danish artists, Mr. Willumsen and Mr. F. A. Hallin. The method adopted is the modelling of the ware in combination with exquisite colour, making of each object a true work of art.

From this short and inadequate reference to the different branches of art-industry of the Northern countries, it will be seen that the styles which have lately been developed there are not imitations of foreign art schools,

neither are they dependent for their existence upon any transient artistic whim which may easily develop in another country or be simply transplanted to foreign soil. These styles, which may be truly called Northern, have a far more potent origin, viz., national tradition, as an inexhaustible source of inspiration, while for new impulses the artists have to turn to their own countries, which, in modern as in olden times, can offer to the contemplative mind scenery both grand and idyllic, scarcely touched by civilisation, and to the worker isolation and peace undisturbed by stirring events.

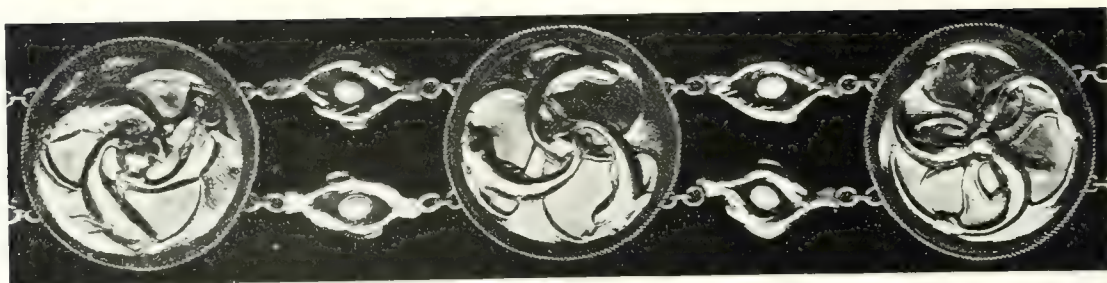
In conclusion, it may be said that in these remote countries a powerful art movement is forcing its way into the general art development of Europe, and that it will undoubtedly ere long claim greater public attention.



MEMORIAL BRASS

DESIGNED BY AYMER VALLANCE

(See *London Studio Talk*)



PORTRION OF SILVER GIRDLE

BY EDGAR SIMPSON

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—By the death, at the end of October, of Mr. William Anderson, F.R.C.S., Professor of Anatomy to the Royal Academy of Arts, and Surgeon to St. Thomas's Hospital, both art and surgery have

Arts of Japan." A still more important work followed in 1886, "A Catalogue of the Japanese and Chinese Paintings in the British Museum," a book which is not a mere descriptive enumeration of these paintings, but an encyclopædia, compiled with the most painstaking care, of all that pertains to Japanese pictorial art, and a veritable mine of wealth for all students of that attractive subject. His extensive collection, on which his writings are based, is worthily housed in the British Museum.

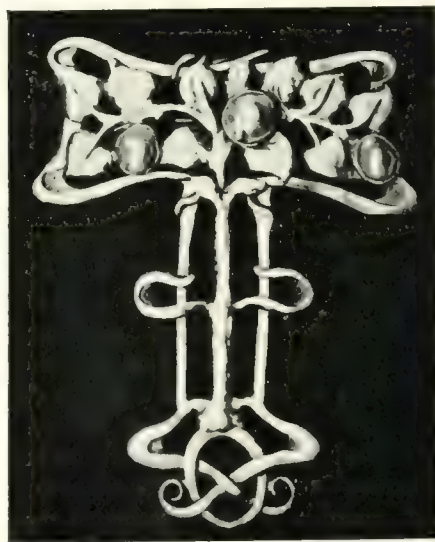
The Japan Society, of which he was one of the chief founders, and of whose council he was chairman until the time of his death, owes its success in no small measure to his valuable help and guidance. His lectures on anatomy at the Royal Academy, couched in clear and graceful language, and illustrated with a facile pencil, will be long remembered by all whose privilege it was to attend them. As a surgeon and anatomist he was



BROOCH

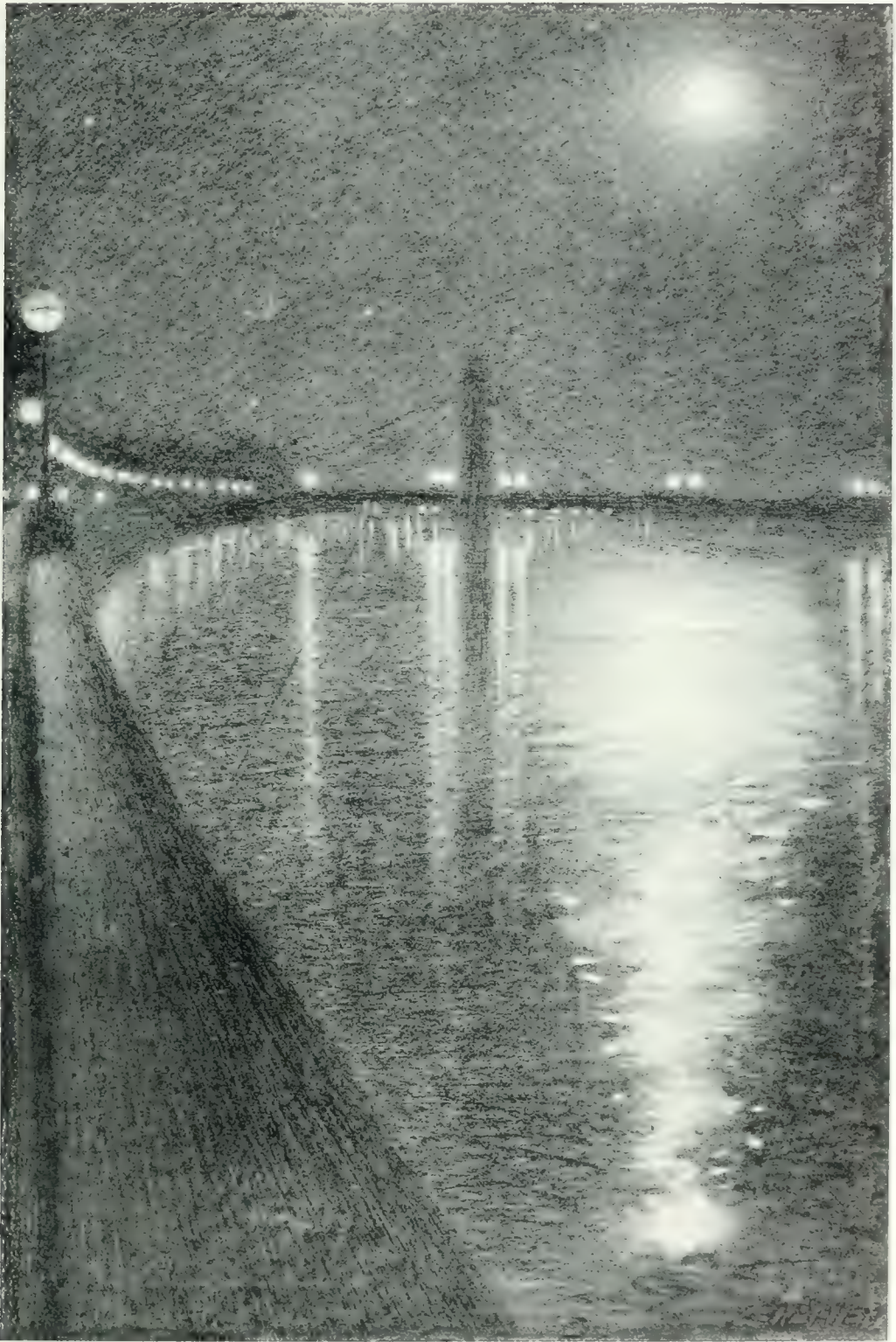
BY EDGAR SIMPSON

lost a distinguished teacher and brilliant exponent. During his residence in Japan (1873-1880), as Director of the Naval Medical College and Medical Officer to the British Legation, he devoted his leisure to the systematic and critical study of the paintings and drawings of the representative artists of the country, from the earliest to modern times. In a paper communicated by him in 1879 to the Asiatic Society of Japan, entitled a "History of Japanese Art," a masterly account of the development of the chief schools of painting and of the motives and favourite styles of the old masters, he was the first to bring to the knowledge of European artists the beauties, the originality, and the quaint peculiarities of the work of their brethren in the Far East. Shortly after his return to England he published his famous monograph, "The Pictorial

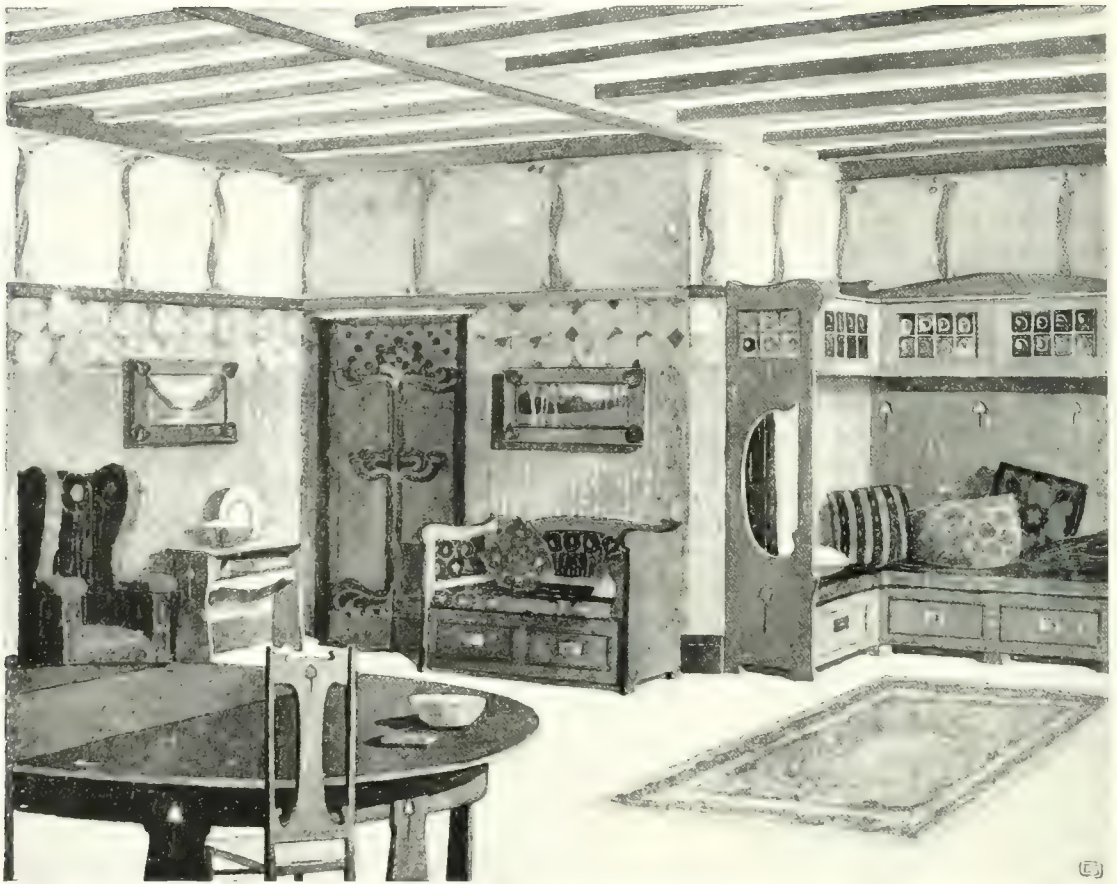


BROOCH

BY EDGAR SIMPSON



"MOONLIGHT ON THE THAMES"
FROM A CHARCOAL DRAWING
BY JOSEPH O'BRIEN



SCHEME OF INTERIOR DECORATION

BY EDGAR SIMPSON

especially eminent, and was the author of several works on professional subjects, and of numerous articles contributed to the Transactions of medical societies.

The present show of the Royal Society of British Artists is a hopeful one. It contains something to admire and a great deal to tolerate. Mr. Cayley Robinson, unfortunately, does not exhibit, but some idealised figure-work of distinction is shown both by Mr. Robert Christie and by Mr. Graham Robertson. Mr. Wynford Dewhurst, who owes much to the art of Monet, has sent half a dozen good canvases, including an *Apple Tree in Blossom* and two *Impressions from a Norman Orchard*. These studies are exquisite and sunny in colour, and are redolent of the charm of spring. Mr. Borough Johnson is represented by an admirable picture, *Hoeing*, by a clever sketch of the interior of an old barn, and by twenty-eight pencil studies, all remarkable for a richly-toned quality of line that cannot be overpraised. Mr.

Foottet, a new member of the R.B.A., reveals himself as a fine colourist in his *Pont au Change, Paris*; Mr. Ralph Hedley, in a large canvas entitled *Draining the Marsh*, displays plenty of character as well as thoughtful observation; and work of varied interest is exhibited by Mr. M. Smyth, Mr. G. H. Lenfestey, Mr. Burleigh Bruhl, Mr. Walter Fowler, Mr. Tom Browne, and Mr. G. C. Haité.

On page 199 an illustration is given of a brass recently placed on the north transept wall of Ripon Cathedral, in memory of Canon Badcock. It is designed by Mr. Aymer Vallance. In it a successful attempt is made to produce something new and good in an old style. Mr. Vallance has taken his inspiration from German work belonging to the fifteenth century, and has thought out a well-balanced design admirably suited to its purpose. The heraldic part needs a few words of explanation. The angel carries a coat-of-arms because a cleric is not entitled to a helmet, crest, or mant-

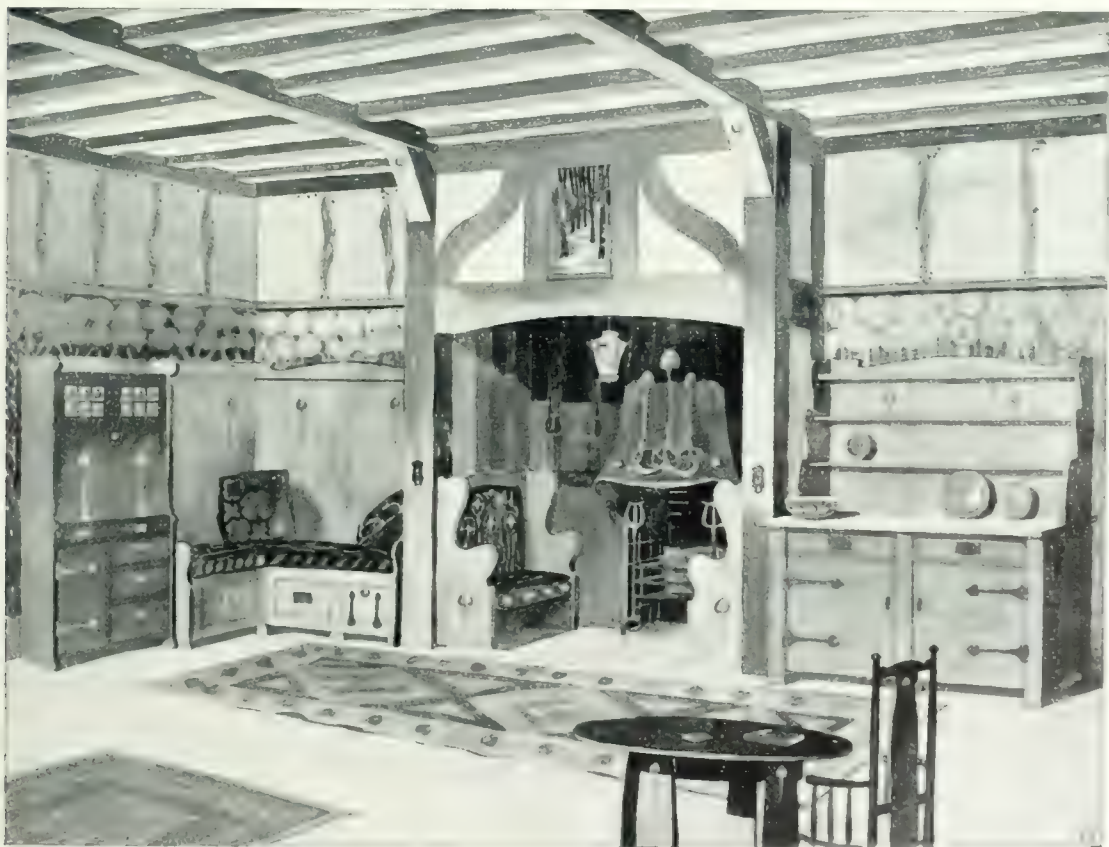
ling; neither should he bear a shield having the same form as a layman's; it should be either oval or almond-shaped. The field of the coat-of-arms is black; the "pale" is executed in silver inlay, and the cocks are incised upon it and filled with red wax. For the rest, the colour of the metal is not yellow, but dark, like bronze, so that it reproduces the tone of ancient brasses.

A noteworthy collection of oil paintings and water-colours by modern Dutch painters is now on view at the new premises of the Holland Fine Art Gallery in Grafton Street. Israels, Mauve, the brothers Maris, Poggenbeek, and that unrivalled painter of exquisitely-drawn cathedrals, the late J. Bosboom, are extremely well represented, and these masters may now be studied side by side with some well-chosen examples of good work by J. H. Weissenbruch, Th. de Bock, W. Roelofs, Mesdag, Blommers, Kever, Bauer, and H. Valkenburg. It will be found, too, that Matthew Maris has a surprise in store even for those who are well acquainted with his productions. In a small

picture, entitled *The Little Goat*, he has discovered a curiously new form of the primitive in art. The picture is not one that appeals to the general public; but artists will be eager to know the secret of its indescribable qualities of colour.

Reproduced on pages 202 and 203 are two sketch-suggestions of a scheme of decoration for a room in a country cottage, which Mr. Edgar Simpson has carefully planned, somewhat in the manner of Mr. Baillie Scott. The furniture, upholstered with Norwegian tapestry, will be made of oak stained a greenish colour, and its severity will be relieved here and there by ornaments of enamel. These will lie below the surface of the wood. The walls of the room are to be stencilled, and hammered copper will be used for the frieze, the fireplace, and the hinges and other fittings. It is necessary to say that the furniture is designed for an existing room, and that the heavy woodwork around the fireplace is a part of the original construction.

We have pleasure in giving a reproduction in



SCHEME OF INTERIOR DECORATION

BY EDGAR SIMPSON

colour from Mr. Anning Bell's cartoon for a very large and important mosaic, which may now be seen above the façade of the Horniman Museum, a fine new building near Forest Hill and Lordship Lane. The mosaic has been admirably carried out by Mr. George Bridge, under the superintendence of Mr. Anning Bell and of Mr. C. Harrison Townsend, the architect of the building. The scheme of colour is sober and beautiful, the workmanship, considered from a technical point of view, could not well be bettered; and it is interesting to note that the winning characteristics of Mr. Bell's familiar style have not weakened the austere convention that governs all good art in mosaic. The Museum itself is conceived in a virile, unfettered style, and is built of Douling stone, like Wells Cathedral; it should be seen by everyone who follows with serious interest the progress of the new in architecture.

The other illustrations given this month include some examples of jewellery by Edgar Simpson, and a suggestive drawing in charcoal by Mr. Joseph O'Brien.

EDINBURGH.—The selection of Mr. Pittendrigh Macgillivray, A.R.S.A., to execute the Gladstone Memorial for Edinburgh has given general satisfaction. Other Scottish sculptors are disappointed, of course, but, even to them, it must be satisfactory that this important commission has been retained in Scotland instead of going, like so many important Scottish commissions, to a London artist, while, from a public point of view, it is eminently gratifying to find a committee of selection with sufficient courage to ignore the claims of seniority and precedence, and give the work to the man they consider best qualified for the task. And there is little doubt that amongst Scottish sculptors Mr. Macgillivray's is the freshest and most personal talent.

There is not the same unanimity as to the site chosen, and something is said against Coates Crescent as the position for a memorial to one who was so much adored by the Scottish people. It is, however, a curious and interesting commentary on what we have been accustomed to look for in memorial statuary in Scotland that the alternative sites suggested are nearly all only adapted for the orthodox figure and pedestal. Now, as the money available (although none too much) permits, selection of Mr. Macgillivray is almost a guarantee that we shall be given something more decorative and

elaborate, and, as the chosen site lends itself to such treatment, it is to be hoped that it will not be departed from unless another equally suitable one is discovered.

A combination of East and West, in the persons of Mr. H. J. Dobson and Mr. A. K. Brown, have been holding an exhibition of cabinet pictures in the Scottish Gallery, and as one is a figure and the other a landscape painter, it has considerable variety. Mr. Dobson's Scottish interiors are unpretentious and simple in sentiment, and in water-colour especially he shows good qualities of colour and handling, but the real interest of the show lies in Mr. Brown's landscapes. If his method, judged by the newer Scottish ideals, is wanting in emphasis and gusto of handling and in fulness of tone, he combines delicacy of drawing and touch with breadth of atmospheric effect and design; and, as a rule, his pictures charm by their quiet harmony. But the most characteristic quality of his art, and that which gives it a place of its own, is the delicate intimacy of feeling which pervades it. In virtue of this he possesses the power of interpreting the spirit and beauty of landscape, which at first sight seems uninteresting and unsuited for pictorial record. The *Tinto* in the present exhibition is an admirable example of this uncommon gift.

J. L. C.

DUBLIN.—The opening of the Sketching Club Exhibition, in November, is usually regarded as the beginning of the art season in Dublin—though, indeed, judging from recent comments, some people might be disposed to question whether Dublin can be said to have an art season at all. Since Sir Thomas Drew's election to the presidency of the Royal Hibernian Academy, we have been hearing a good deal about the decay of art in Ireland; and many causes have been alleged for the low condition of vitality from which Irish art and artists appear to be suffering. The perpetual want or pence which haunts Irish institutions equally with individuals is, perhaps, the chief reason why Ireland seems unable at the present moment to produce a native school of painting. The Royal Hibernian Academy has only a paltry £300 a year for its schools, and so there is a constant exodus of promising pupils from Dublin and other Irish towns. Few of these return to live in Ireland. There are no wealthy patrons or other inducements to attract them; and the picture-buying public in Ireland is, as a rule, inclined to

be prejudiced against Irish work. I fear, too, it must be admitted that, with a few honourable exceptions, the work of those Irish artists who have stayed at home is tinged with provincialism—that provincialism which has nothing whatever to do with nationality, or indeed with the expression of any distinctive feeling or characteristic. It is to be hoped that Sir Thomas Drew may be able to do something during his term of office to bring more life and energy into contemporary Irish art.

The Sketching Club must not be forgotten. The Exhibition is unquestionably a great improvement on that of last year, or indeed on those of several years past. There is an effort at greater strength, the general level is higher, and some of the new contributors are promising. The chief cause of the improvement is, however, to be found in the fact that amongst the exhibitors are Mr. Alfred Grey, R.H.A., and Mr. J. Johnston Inglis, R.H.A. Mr. Grey's work is well known here and in London. His exhibits are all studies of trees, and have a marked "open-air" effect that is less apparent in his larger pictures. Mr. Inglis is fond of vivid colour, and his landscapes are cleverly painted; but why can he not be induced to frame them in more sober fashion? Mr. W. P. French's little sketch of *The Queen's Entry into Dublin* is a bright bit of colour; and Mr. A. Williams exhibits one picture—a stretch of bog land without any "incident"—which makes one inclined to wonder why he does not finally abandon the painting of glorified Christmas cards. As usual, the women exhibitors hold their own well, Mrs. Walter Fox, Miss Adie, and Miss Chambers being amongst the most noteworthy. Another Irish artist, Miss Josephine Webb, has been showing in her studio a number of really charming water-colour sketches of French and Irish scenery. They include some clever line and wash drawings, something after the manner of Caldecott's work, and three interesting studies in charcoal, with a wash of colour suggestive of the work of the early water colourists. Miss Webb's method is very rapid and direct, and in her French sketches she has managed to convey the emphatic effect of brilliant sunshine very cleverly.

E. D

BIRMINGHAM. A loan exhibition of unusual interest and beauty is now being held in the Corporation Art Gallery, consisting of selected examples of portrait-painting by English artists of the eighteenth and early nineteenth centuries, and

one or two of the seventeenth; more particularly the works of Reynolds, Gainsborough, and Romney, which constitute two-thirds of the pictures in the collection. Several very famous works have been included, but one of the chief features of the exhibition is the number of canvases that have never been seen before by the public.

A small exhibition of exceptional interest has just been held in the Municipal School of Art of work done by the members of the Sketch Club of the Birmingham School of Art Union. The show included a collection of the work of the so-called Birmingham School of Book-Illustration, consisting of examples of Mr. A. J. Gaskin's illustrations to Hans Christian Andersen, Mrs. Gaskin's "Alphabet for Children," Miss Gertrude Bradley's entertaining picture-books, Mr. E. H. New's book-plates, Mr. Fred Mason's illustrations to Huon of Bordeaux, and some very delicate silver-points by Mr. C. M. Gere; while among the better-known exhibitors may be mentioned Mrs. Winifred Green, Miss Newill, Miss Celia Levetus, Miss Kate Bunce, Miss Violet Holden, and Messrs. Bernard Sleight, Frank Richards, H. A. Payne, Sidney Meteyard, G. B. Benton, E. Treglown, R. J. Williams, and Oscar Pollock, the honorary secretary. The latter exhibited some very clever posters, and his work in this direction promises well for the future.

BRUGES.—There is a charming little exhibition going on in Bruges just now of water-colour drawings by Felix Constant and Arthur G. Bell, the popularity of which is proved by the numbers who daily flock to see them. The Salle de l'Orgue has long been celebrated for the art-displays in it, for the Brugeois are true lovers of the beautiful, returning again and again to look at their favourite pictures. Felix Constant, who has the rare gift of catching the salient characteristics of every scene he depicts, has chosen his subjects at Dordrecht, Brussels, La Panne and elsewhere. Arthur Bell has devoted his attention entirely to Bruges, interpreting with wonderful felicity the subtle charm of the quaint old city with its picturesque quays and gabled houses, its quiet streets and crowded markets, its peaceful waterways, and slow-moving barges.

BERLIN.—Continuing my remarks with reference to the foreign art displayed at the recent "Secession" Exhibition, Segantini's various works call for attention. They display the qualities for which he was





Reviews

Hans Andersen's Fairy Tales. Illustrated by HANS TEGNER. 2 vols. (London: W. Heine-
mann.) Price £1 net. It was an admirable idea
to commemorate the approaching centennial of
Andersen's birth by an important edition of his
immortal work, illustrated by so distinguished a
fellow-countryman as Hans Tegner. The two
hundred and forty wood engravings which have
been prepared for these volumes are examples of
an art which, though fast disappearing, will always
be affectionately regarded by the book lover. We
understand that other editions of this work are
being simultaneously published in America, France,
Germany, Russia, Holland, Sweden, and Bohemia,
as well as in Denmark, and we can safely surmise
that many a fireside will be rendered the brighter
and happier this winter season by the presence of
these volumes of entrancing stories.

Don Quixote. Retold by JUDGE PARRY. Illus-
trated by WALTER CRANE (London: Blackie
and Son; Manchester: Sherratt & Hughes.) Price
6s.—The author's text is considerably abridged
from the original of Cervantes, but his task has
been so executed as to bring the story within the
comprehension of young readers, with whom the
edition deserves to become popular. Mr. Crane's
numerous illustrations are characteristic produc-
tions, and those which have been reproduced in
colours are very successful examples of modern
process illustration.

The Poems of Edgar Allan Poe. Illustrated by
W. HEATH ROBINSON (London: George Bell and
Sons.) Price 6s.—This latest addition to the
Endymion Series is a desirable companion to the
preceding ones. Mr. W. H. Robinson's numerous
decorations and illustrations display much charm
and delicacy of execution, and they proclaim him
a most worthy disciple of the modern school of
penmen.

Pompei: The City, its Life, and Art. By
PIERRE GUSMAN. Translated by FLORENCE SIM-
MONDS and M. JOURDAIN. (London: W. Heine-
mann.) Price, 36s. net.—The books which treat
upon Pompei are numerous, but such is the fascina-
tion of this erstwhile buried city of Campania that
a new one is always welcome, especially so when
it is written as entertainingly and with such a store
of knowledge as the present volume. Some idea
of the amount of labour bestowed upon the book
may be gathered from the fact that the text con-
tains no fewer than five hundred illustrations from
the author's own drawings, besides others repro-
duced in colours as separate plates.

Among the Berbers of Algeria. By ANTHONY

WILKIN. (London: T. Fisher Unwin.) Price 16s.
—The value of a camera to an intelligent and
observing traveller is unquestionable, especially
when the operator has sufficient knowledge and
taste to enable him to take the best advantage
of the subjects before him. An expedition through
the hinterland of Algeria, and not necessarily by
the more frequented routes, is one that may be
made to combine instruction and pleasure to an
unwonted degree. Mr. Wilkin, in his volume,
illustrates the truth of both of these state-
ments. His journeyings among the Berbers are
graphically described, and the photographs with
which his work is illustrated enable the reader to
realise vividly the characteristics of the country
and the people he writes about. While this book
is no mere globe-trotter's diary, the globe-trotter
would do well to buy it and read it.

The Later Work of Aubrey Beardsley. (London
and New York: John Lane.) Price £2 2s. net.
A companion volume to *The Early Work of
Aubrey Beardsley*, issued some time ago by the
same publisher. In the present collection of
drawings are a number of selected reproductions
from the artist's work in *Le Morte d'Arthur*, *The
Pierrot of the Minute*, *Lysistrata* of Aristophanes,
The Rape of the Lock, *The Savoy*, *Mademoiselle de
Maupin*, and *Volpone*, besides several reproductions
of drawings in the possession of Mr Hampden
Gurney, Mr. W. B. Ross, and others. The title
upon the cover of the work does not exactly
describe its contents, as many of the illustrations
are examples of Mr. Beardsley's earliest period,
when he was under the influence of the style of
Burne-Jones and others. Nevertheless, we think
the publisher has wisely included these examples,
as they enable us more correctly to appreciate this
remarkable artist. However much the present and
future generations may like or dislike the produc-
tions of Aubrey Beardsley, the artist and the
connoisseur will always acknowledge the technical
beauty of his line and the strange expressive power
of his compositions.

*La Campagne Genevoise, and Genève à travers les
Siècles.*—Messrs. Fatio & Boissonnas, of Geneva,
have lately given to the public two intensely interest-
ing volumes on *Geneva and the Neighbourhood*,
and they promise a third, the title of which will be
Around the Lake of Geneva. In their first two
volumes they show, as has often been shown, how
history may be evoked by a painstaking study of
the monuments of the past; also they prove what
an admirable illustrative aid to this study photo-
graphy may become when brought to such perfection

as is here displayed. Histories and historical sketches of Geneva are not lacking, but the charm of Messrs. Fatio & Boissonnas' work consists in their successful attempt to fix on paper, by means of a photographic process of the very first order, the traces of the past left on crumbling wall and time-worn building. The simple and tasteful design of intertwined ears of corn and poppies that decorates the cover of the *Campagne Genevoise* is well chosen and of pleasing effect. This volume deals with the rural history of the little canton from prehistoric times down to the present day. It is a far cry from such remote periods to the 19th century, and Mr. Fatio has displayed rare selective judgment in sifting the mass of interesting information at his command. He has succeeded in finding "tongues" in quaint stones and relics of a long dead past, "books" in rural fountain, grange, and castle, and "good" in the successive changes through which this delightful Genevese country district has passed in the course of ages. What Messrs. Fatio & Boissonnas have done for the neighbourhood of Geneva in this first volume, they have accomplished with equal success for the city itself in the second, *Genève à travers les Siècles*, the ivy-leaf design on the cover of which is suggestive of the evergreen memories that cling about the old city. We are made witnesses of the vicissitudes through which the city has passed, the modifications that buildings, industry, arts and science have undergone in the lapse of time. We see first of all Geneva at its origin, then as the city of the Bishops, after as the stronghold of the Reformation, later as taking on the impress of Italian and French influence in the seventeenth and eighteenth centuries, and finally as the "cosmopolitan city" that it is to-day, its ancient glory disappearing before the invasion of "civilised barbarism."

Characters of Romance. By WILLIAM NICHOLSON. (London: William Heinemann.) This large post folio, of sixteen compositions, is not only one of the most important of Mr. Nicholson's works, but it is also one of the most notable. It is notable because the drawings are thoroughly individual both in conception and in technique. The artist may have been inspired by the Japanese or by the early European wood-engravers, but he cannot be said to be an imitator of either. The broad, solid masses, characteristic of Mr. Nicholson's early compositions, have given place in the present series to more broken effects, in which a heavy, soft line, akin to that of the reed pen, plays a prominent part in conjunction with colour-washes. The composition of the subjects,

as usual, is excellent—the colour value in its relation to the composition, apart from the line value, being most carefully observed. The drawings, *John Silver, Porthos, Commodore Trunnion, Mr. Weller, and Miss Fotheringay and Captain Costigan*, are among the best of the characters portrayed. We are permitted, by the courtesy of the publisher, to reproduce the last-named.

In the Ice World of Himalaya. By FANNY BULLOCK WORKMAN and WILLIAM HUNTER WORKMAN. (London: Fisher Unwin.) Price 16s. The fascination of the glorious mountain scenery upon the eastern and north-eastern frontiers of Kashmir has attracted many travellers who, whether engaged upon political or business duties, or intent upon the pleasures of the chase, have found their way over the difficult passes and wild and lonely roads that lead to Ladakh, to Nubia, or to Baltistan. But rarely have they been able to record their impressions more graphically than have the writers of this most interesting book of travel. Since the pioneer journey of Robert Shaw over the Karakorum into Kashgaria, much greater attention has been given by travellers to these regions of eternal ice and snow, and if their journeyings are not made without difficulties and even dangers, they are accompanied by a satisfaction and delight which only a mountaineer can fully realise. The present account is accompanied by some excellent maps and a large number of reproductions from good photographs.

A Little Tour in France. By HENRY JAMES. Illustrated by JOSEPH PENNELL. (London: Heinemann.)—Commencing with Tours, the author describes in turn his impressions of Blois, Amboise, Bourges, Toulouse, Carcassonne, Arles, Avignon, and many intermediate places. Charminglly written, the volume would form an excellent companion to an intelligent traveller who would make the same tour—and a better one could scarcely be devised for the artistically-disposed wanderer. Mr. Pennell's numerous illustrations are for the most part but slightly drawn; they are good enough as memoranda, but are a little too slap-dash for general appreciation.

Wooings and Weddings in Many Climes. By LOUISE JORDAN MILN. (London: C. Arthur Pearson, Ltd.) Price 16s.—The brilliant authoress of *When we were Strolling Players in the East* may be congratulated upon her latest work on *Wooings and Weddings*. It is brightly written, and skirts many curious phases of the subject with much tact and discretion. Twenty-eight chapters are devoted to marriages in almost as many different countries;



Miss Fotheringay and
Captain Costigan.

ILLUSTRATION FROM "CHARACTERS
OF ROMANCE" (LONDON: W. HEINEMANN)
BY WILLIAM NICHOLSON

and the writer skips from the Arctic Circle to Malaysia, and from Germany to Japan, with Puck-like facility. Some photographs of unusual excellence adorn the pages, and the rather too bulky tome is bound in an appropriate cover.

Sketches and Skits. By ARTHUR HOPKINS. (London: Elkin Mathews.) Price 5s. If the "Skits" do not display over much wit or wisdom, the "Sketches" nevertheless cover a multitude of sins. They are clever and attractive, and represent Mr. Hopkins at his best.

Exemplary Novels. By CERVANTES. Translated by James Mabbe. With Introduction and Notes by S. W. Orson. Illustrated by Frank Brangwyn. (London: Gibbings & Co.; Philadelphia: J. B. Lippincott Company.) 2 vols. 5s.net. Mr. Brangwyn's appearances in the realms of illustration are unfortunately only too rare, and for this reason all the more regret will be felt that greater advantage has not been taken of the admirable drawings which he has contributed to the publication under review. The exigencies of the page have necessitated reduction to the smallest dimensions, with the result that in many cases the drawings have suffered considerably. This reprint of *Exemplary Novels* will serve, however, as a welcome reintroduction to the lesser-known but intensely fascinating romances of the author of *Don Quixote*.

Messrs. George Bell & Sons' (London) dainty pocket edition of Shakespeare, with illustrations by Byam Shaw, of which mention has already been made in these pages, is now nearing completion. The latest volumes we have received are *Twelfth Night*, *Midsummer Night's Dream*, *King Lear*, *Much Ado About Nothing*, *King Richard II.*, *Coriolanus*, and *Antony and Cleopatra*.

Messrs. Gay & Bird, of London, have published a new edition of Mrs. Wiggin's incisive and clever book, entitled *Penelope's Experiences in Scotland*; also a volume by the same writer, entitled *Penelope's Experiences in England*. This latter work, we understand, is taken from *A Cathedral Courtship*, with the addition of two new pieces, entitled *The Début of Patricia* and *Tuppenny Travels*. Both volumes are adequately illustrated by C. E. Brock, whose refined and delicate line work has been rarely seen to greater advantage.

Mr. Worsley-Benison's recent additions to his series of "Westby" photographs worthily sustain the high reputation he enjoys. The sea in its ever-changing aspects has never been more faithfully or more forcibly recorded than in the examples he has lately submitted to us. To the marine painter they are of especial interest and value.

A fine engraving, of important dimensions, after Holbein's *Madonna* has been recently executed by Doris Raab. The qualities of the original work have been most satisfactorily expressed by the engraver, and the print is, in many respects, one of the most remarkable that has appeared in recent years. It is published by the Gesellschaft für vervielfältigende Kunst in Vienna.

The autumn crop of books for young people has now been gathered, and the harvest is in many respects a satisfactory one. Messrs. Blackie & Son (London) have as usual a store of good things. *Every Inch a Briton*, a lively account of school life, by MEREDITH FLETCHER, is a bright story which should be especially acceptable to younger boys. *Out with Garibaldi* is a tale of adventure connected with the invasion of Sicily and liberation of Italy by Garibaldi. It is only necessary to mention that its author is Mr. G. A. HENTY to insure it a ready welcome. *Cynthia's Bonnet Shop*, by ROSA MULHOLLAND (Lady Gilbert), and *Three Fair Maids*, by KATHERINE TYNAN, are both excellent stories for girls.

Messrs. Thomas Nelson & Sons (London and Edinburgh) must also be congratulated upon the quality of their recent publications. *Ye Mariners of England*, by HERBERT HAYENS, is a well-written account of ships and sailors and of naval fights from the days of King Alfred to the Battle of the Yalu River. *Adventurers All* is an exciting tale of the Philippine Islands in war time by K. M. EADY. *My Lady Marcia*, by ELIZA F. POLLARD, is a very clever and interesting romance based upon the French Revolution. To those who love the glories of the sea and the mysterious fascinations of engines and railway trains, the same publishers' *A Life on the Ocean Wave* and *The Iron Horse* will appeal forcibly.

Messrs. W. & R. Chambers (London and Edinburgh) have issued a new story for young children, by Mrs. Molesworth, entitled *The Three Witches*.

Among the season's books for children, in which the illustrations play the most prominent part, may be mentioned *A Child's London*, by HAMISH HENDRY, with illustrations by Carton Moore Park (London: Sands & Co.). The text consists of verses suitable only for quite young children, whereas the illustrations in many cases, are worthy of a better fate than the ordinary one reserved for them in the nursery. *Wymarke and the Mountain Fairies*, by EDWARD H. COOPER (London: Duckworth & Co.) is an account of some wonderful adventures cleverly told in child-like language, and illustrated by drawings in the

Reviews

text of apparently juvenile workmanship. Some full-page studies by G. P. Jacomb Hood add notably to the attractions of the book. *Snowflakes and Snowdrops* (London: R. Brimly Johnson) is a collection of very pleasantly-written rhymes by ANNIE MATHESON, illustrated by F. Carruthers Gould and Winifred Hartley. *Greybeards at Play*, from the same publisher, is a clever bit of humour, somewhat suggestive of the illustrated nonsense rhymes in the San Francisco "Lark." Both sketches and verses are by GILBERT CHESTERTON, and are equally good.

Messrs. C. Arthur Pearson, Ltd., have issued the first two volumes of their new "Illustrated Scarlet Library." These consist of *The Pilgrim's Progress* and *The Wide, Wide World*, admirably illustrated by, respectively, H. M. Brock and Fred Pegram. The volumes are neatly bound in scarlet covers, with designs in gold by A. A. Turbayne. The type employed is good and clear, and the price of each volume is two shillings. To *Tom's Boy* (W. & R. Chambers, price 5s.), Mr. Percy Tarrant has contributed some illustrations, which, without being in any respect remarkable, serve well enough to illustrate a capital story for young people. Mr. W. T. Horton, whose name, down till now, has been chiefly associated with the "Spook" school of draughtsmanship, is responsible for the illustrations to *The Grig's Book* (Moffatt & Paige), in which *naïveté* and grotesqueness wrestle for mastery with a result that is by no means unamusing. The influence of Mr. Charles Robinson is noticeable in the numerous pleasant pen-and-ink and coloured designs supplied by Mr. D. H. Souter to *Bubbles His Book* (T. Fisher Unwin, 3s. 6d.), a story that should appeal successfully to nursery-folk. The output of "Bird and Animal Books" appears to be less prolific this year than formerly, but we have Mr. Charles Pettafor's amusing *Rabbit Book* (Elkin Mathews) and *Droll Doings* (Blackie & Son), in which Mr. H. B. Neilson relates pictorially the escapades of a whole menagerie full of sprightly and irrepressible lions, bears, and elephants; while Mr. Leslie Brook's delightful draughtsmanship is seen to the greatest advantage in his clever drawings illustrating Edward Lear's *The Pelican Chorus*, and *Other Nonsense Verses*, and the same author's *The Jumbles* (F. Warne & Co.).

Though presumably *Barbara's Song Book*—by Cécile Hartog, pictured by John Hassall, words by Ellis Walton (George Allen)—is intended for children, it will certainly appeal by its excellence of production to people of maturer years. It has,

indeed, particular claims to attention on account of the beauty of the illustrations, for which Mr. Hassall is responsible. He has remarkable gifts as a draughtsman, admirable humour, an excellent appreciation of quaint character, and a fascinating sense of graceful design. All these qualities are very well evidenced in the pages of this little volume, and help to make it valuable as a piece of artistic accomplishment. The illustrations are very well printed in colour. Mr. Hassall is also seen at his best in the clever and amusing drawings in illustration of Mr. Percy Montrose's *Oh! My Darling Clementine!* (Sands & Co.)

Small beginners in the study of the English language will find their way smoothed for them by the pleasantly arranged *Child's Picture Grammar*, by S. Rosamund Praeger (George Allen). It deals with the rudiments of grammar in a flippant spirit that is quite attractive, and provides various amusing hints for the assistance of tiny scholars. The illustrations are quaintly conceived, and drawn with much spirit.

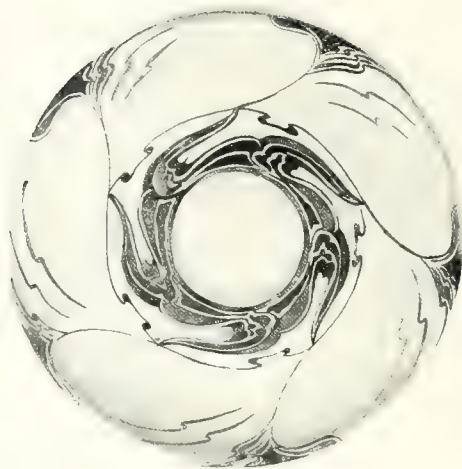
Mr. Grant Richards has issued *Four-and-twenty Toilers*, a companion publication to *The Book of Shops*, to which Mr. F. D. Bedford has contributed a number of really clever and delightful coloured drawings in illustration of E. V. Lucas' amusing and well-turned verses.

Miss Jessie Macgregor is responsible for both the verses and the dainty pencil drawings which render *Christmas Eve at Romney Hall* (Elkin Mathews) a particularly pleasing gift for a child.

Nonsense pure and simple, but very funny nonsense, is to be found in the verses supplied by Mr. A. Hopwood to *The Bunkum Book* (Warne), to which Miss Trelawny has contributed a number of amusing illustrations in colour.

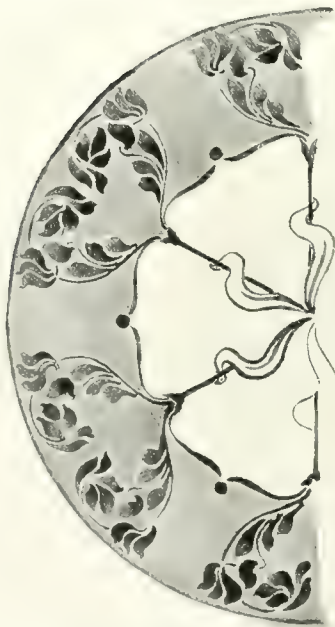
Messrs. Wells, Gardner, Darton & Co. (London) have, as usual, a fine selection of books for boys and girls, amongst the most notable being *The Book of King Arthur and His Noble Knight*, by Mary Macleod, with illustrations by A. G. Walker; *The Goblin*, by Catherine and Florence Foster; *Under the Rebel's Reign*, a story of Egyptian revolt, by Charles Neufeld; *The Boer's Blunder*, a veldt adventure, by Fox Russell; and *The White Stone*, by H. C. MacIlwaine, with illustrations by G. D. Rowlandson.

Messrs. Dean & Co.'s contributions to the Christmas attractions for the nursery are remarkable for their infinite variety and for the excellent quality of the coloured illustrations. The catalogue of the works published by this firm includes books suitable for children of all ages, at prices ranging from twopence up to ten shillings and sixpence. In many cases the books are mounted



"BLANCHE"

SECOND PRIZE



"AQUARIUS"

FIRST PRIZE (COMP. A LIV)

Awards in "The Studio" Prize Competitions

on very strong and durable cloth, which renders them practically untearable—a wise precaution in view of the energetic enthusiasm they are calculated to arouse.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A SHOW-CARD.

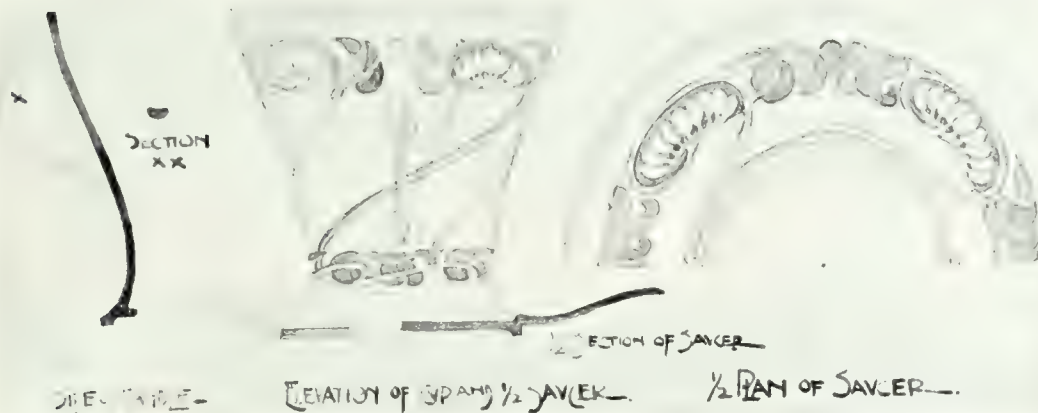
(A LIII.)

The FIRST PRIZE (*Fifteen Guineas*) is awarded

to *Tatcho* (Ellis Martin, 18 Montague Road, Wimbledon, Surrey).

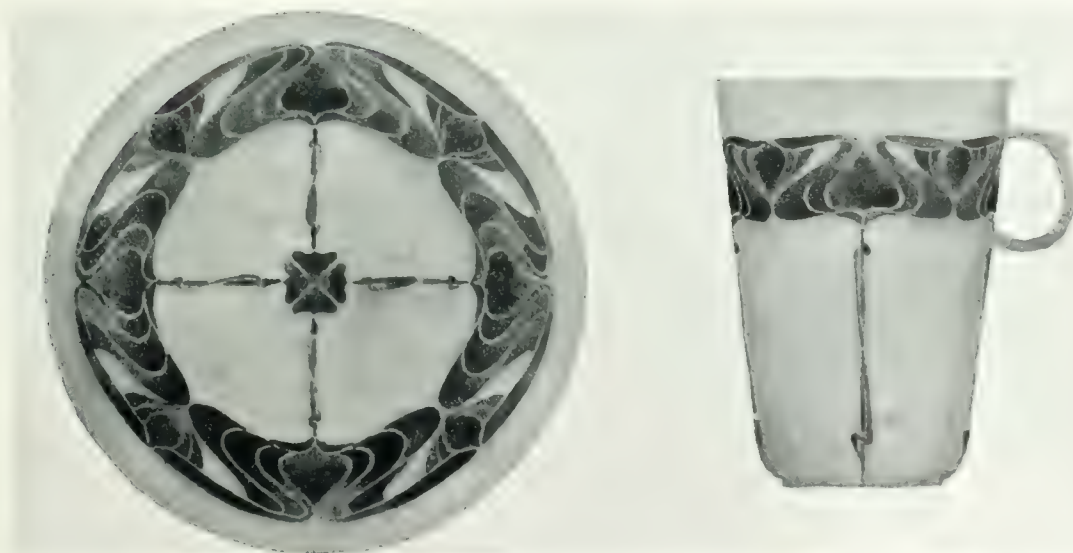
The SECOND PRIZE (*Five Guineas*) to *Paris* (Samuel Crane, 37 Pacific Avenue, Antrim Road, Belfast).

Honourable mention is given to *As you like it* (Mary Williams); *Curlew* (Lennox G. Bird); *Cloisonné* (Allen Collier James); *Damon* (C. J. Shaw); *Drakefell* (Percy V. Bradshaw); *Fighting Mac* (J. S. Brydone); *Isca* (Ethel Larcombe); *Moth* (Miss S. C. McKean); *Red Rose* (W. B. Pearson); *The Sergeant Major* (Walter S.



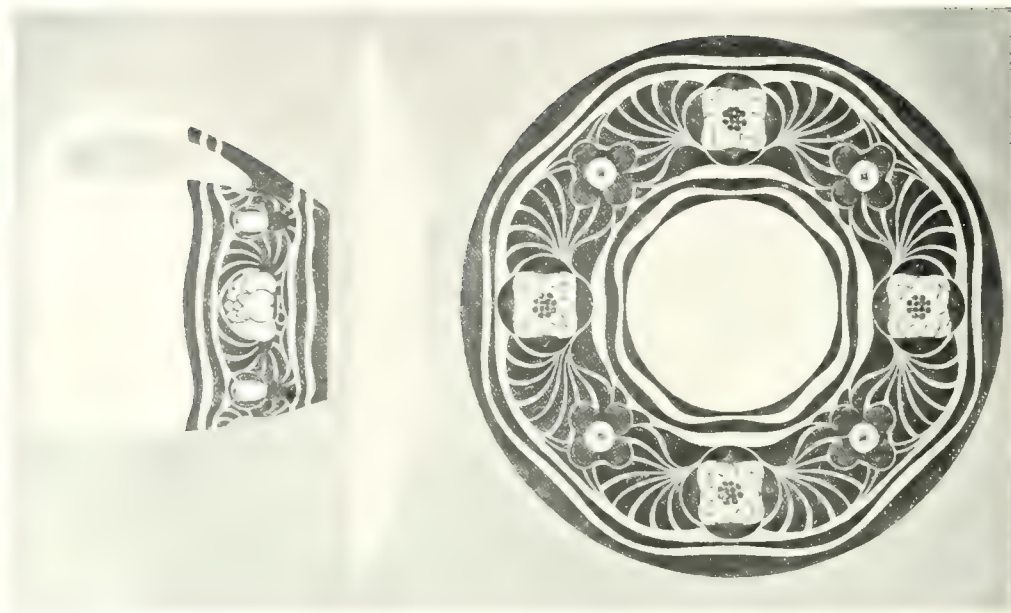
HON. MENTION

"PHRAZO"



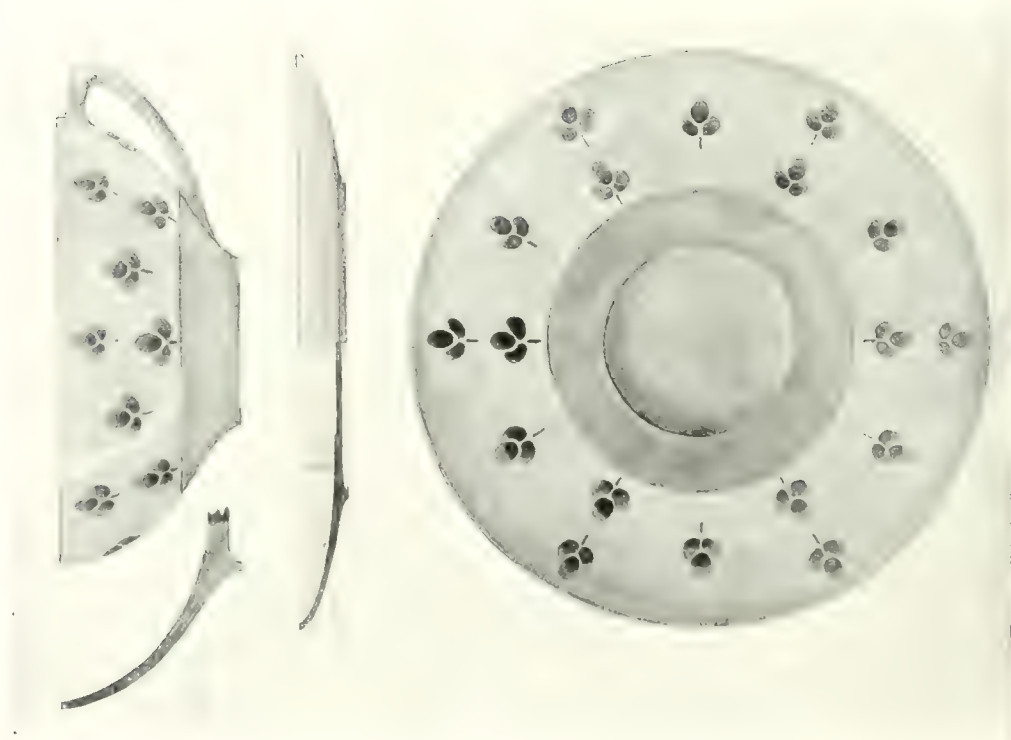
HON. MENTION

"ALBAMA"



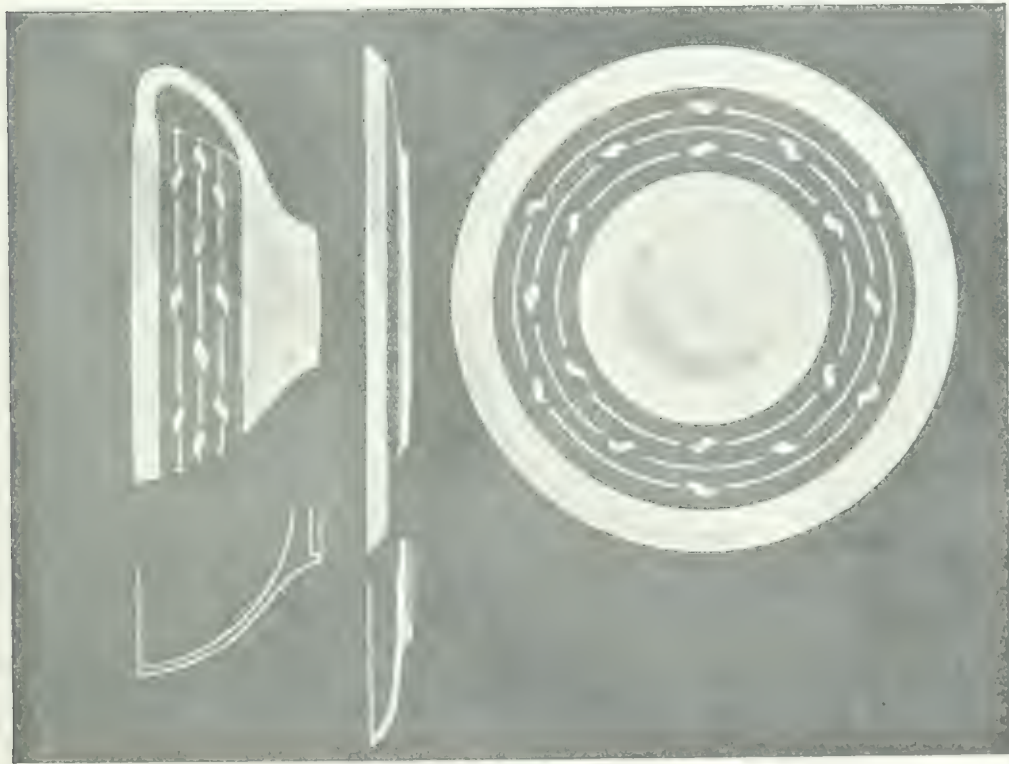
"LANG TOUN"

HON. MENTION



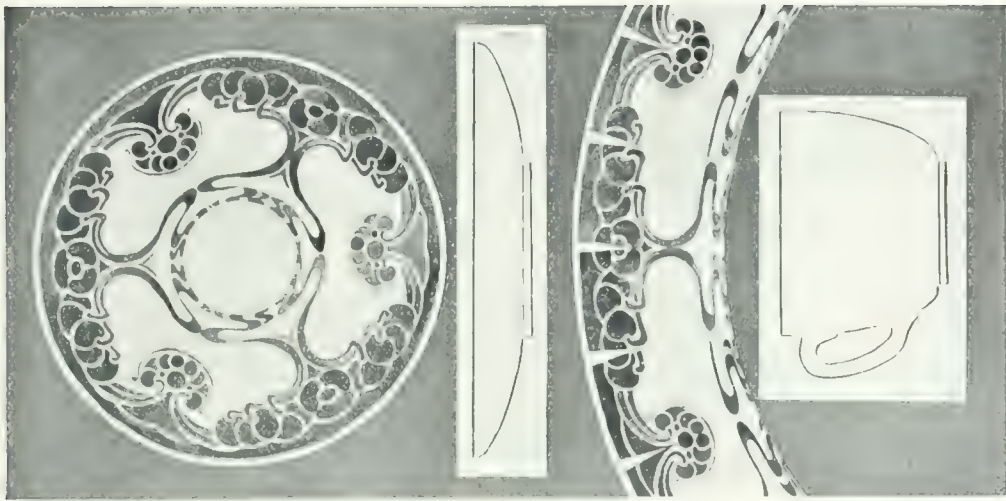
"TRAMP"

HON. MENTION



HON. MENTION

"TRAMP"



HON. MENTION

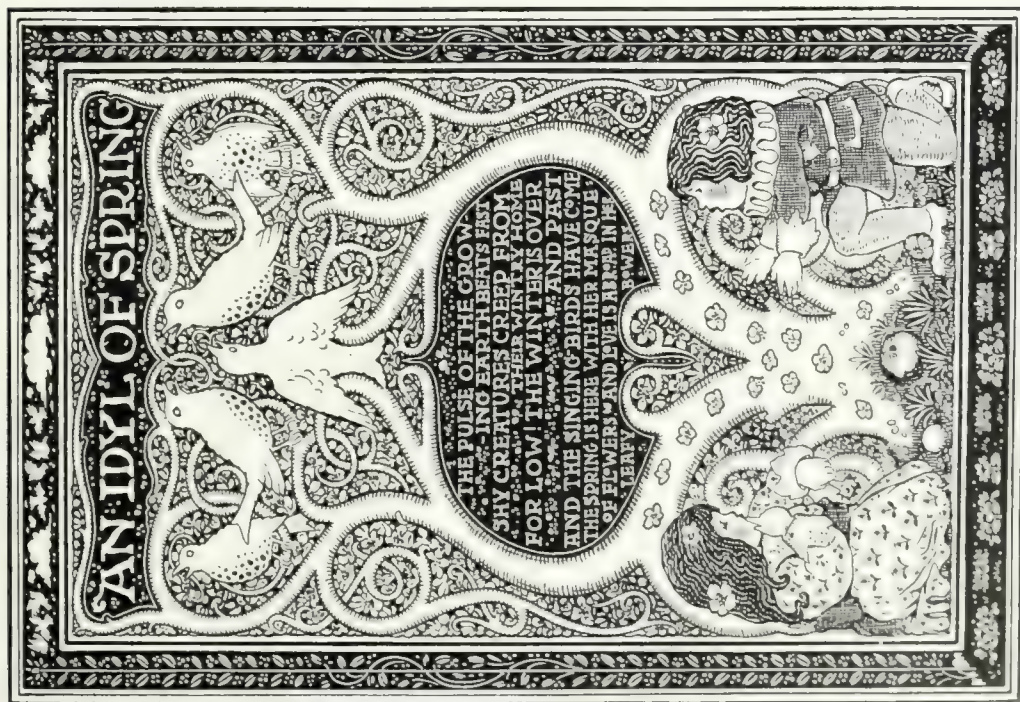
"JUDGE"

TO THE NIGHT (SHELLEY)



WRAP THY FORM IN A MANTLE GRAY
STAR-INWROUGHT
BLIND WITH THINE HAIR THE EYES OF DAY
KISS HER UNTIL SHE BE WEARIED OVT

FIRST PRIZE
COMP. B LIV
BY "URSULA"



SECOND PRIZE (COMP. B 11V)

"CALEDONIA"



HON. MENTION

"CHANCE"



HON. MENTION (COMP. B LIV)

"HERRICK



THE WOUNDED CUPID

UPID AS HE LAY AMONG
ROSES, BY A BEE WAS STUNG;
WHEREUPON IN ANGER FLYING-
TO HIS MOTHER, SAID THUS, CRYING-
"HELP! O HELP! YOUR BOY IS A-DYING-"
"AND WHY, MY PRETTY LAD?" SAID SHE.

THEN BLUBBERING, REPLIED HE,
"A WINGED SNAKE HAS BITTEN ME,
WHICH COUNTRY PEOPLE CALL A BEE,"

AT WHICH SHE SMILED, THEN WITH HER HAIRS
AND KISSES, DRYING UP HIS TEARS,
"ALAS! "SAID SHE, "MY WAG, IF THIS
SUCH A PERNICIOUS TORMENT IS;
COME, TELL ME THEN HOW GREAT 'S THE SMART
OF THOSE THOU WOUNDEST WITH THY DART."

ROBERT HERRICK

HON. MENTION

"T.C.A."

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. B LIV)

"STOKER"



HON. MENTION (COMP. B LIV)

"MATVOLLIO"

Awards in "The Studio" Prize Competitions

George); *Well* (Witold Lovatelli); *West Countryman* (Edward H. Atwell); and *Zingari* (Zillah T. Perkins).

DESIGN FOR A PORCELAIN BREAKFAST CUP AND SAUCER.

(A LIV)

The FIRST PRIZE (*Two Guineas*) is awarded to *Aquarius* (Alfred J. Madeley, Richmond Villas, Boxley Road, Maidstone).

The SECOND PRIZE (*One Guinea*) to *Blanche* (Sophie Kramers, Apeldoorn, Holland).

Honourable mention is given to the following :—*Albaia* (John S. McGinky); *Lang Toun* (George Mitchell); *Phrazo* (Alick Horsnell); *Pudge* (Rosamond H. Green); and *Tramp* (David Veazey).

DESIGN ILLUSTRATING A POEM.

(B LIV.)

The FIRST PRIZE (*One Guinea*) is awarded to *Ursula* (Enid Jackson, 12 Forest Road, Birkenhead).

The SECOND PRIZE (*Half-a-Guinea*) to *Caledonia*,

(Scott Calder, 11 Upper Cheyne Row, Chelsea, S.W.).

Honourable mention is given to *Herrick* (Miss B. Putnam); *Heterodoxy* (Claire Murrell); *Isca* (Ethel Larcombe); *Malvolio* (Olive Allen); *Stoker* (J. R. Wilmer); *Tam* (Ada Hight); and *Trelawney* (Caroline E. Martin).

STUDY OF REFLECTIONS.

(D XXXVIII.)

The FIRST PRIZE (*One Guinea*) is awarded to *Reflex* (Charles E. Wanless, 31 Westborough, Scarborough).

The SECOND PRIZE (*Half-a-guinea*) to *F. G.* (Fernand Grunnot, 6 Rue Hugo de Lenger, Geneva).

Honourable mention is given to *Autumn* (J. Brookfield); *Casual* (S. Maclean Jack); *Dove's Wood* (A. Béliqne); *Ezer* (H. G. Belcher); *Eiram* (W. H. Makinson); *East Anglian* (W. E. Daw); *Jasmine* (Harry Wanless); *Nubes* (W. G. Batchelor); *Owlet* (Mary Best); *Pleisse* (R. Proessdorf); *Reflex* (C. E. Wanless); *Sweet Pea* (Miss P. Rochussen); *Severn Valley* (J. S. Reeve); *Venice* (A. A. Boon); and *Zaffti* (Miss C. H. Gunner).



FIRST PRIZE (COMP. D XXXVIII.)

"REFLEX"



SECOND PRIZE
COMP. D XXXVIII
BY "F. G."

THE LAY FIGURE ON THE CHOICE OF TITLES FOR PICTURES.

"YOUR remarks are certainly true of English artists," said the Painter to the Critic. "Mawkish titles, as well as sweet verses of borrowed poetry, have long been much too common in the catalogues of English shows of pictures."

"The catalogue of the Royal Academy may be taken as an example," replied the Critic. "Is it not rather a feeble sort of annual for sentimental schoolgirls?"

"However that may be," said the Painter, "there is one thing that you must not forget. It is not by any means easy to find a complete, good title for a work of art. A friend of mine, a novelist of repute, is so anxiously alive to the importance of this fact that, whenever he has to give a name to a story, he goes for a week's holiday to the seaside."

"And his excuse for a change of air is a good one," said the Critic. "To choose a title for a book, a title which has not been used, is, I am told, the most troublesome part of an author's work. What a pity it is that English painters are not worried in the same way! So many of them do not seem to know that they make themselves ridiculous when they give mawkish titles to their pictures."

"Is the British public of your opinion?" asked the Art Historian. "You cannot say yes. A dozen English painters might use the same foolish title for a dozen different subjects, and no complaint would be heard."

"Quite true," said the Man with a Clay Pipe. "The British public, in all matters relating to art, shows a very singular patience. An Englishman, as soon as he enters a picture gallery, seems, indeed, to undergo a spiritual transformation. In a theatre, or at a concert, he is wide-awake to the fact that he has a right to assert himself, if he has reason to feel annoyed; but in a picture gallery, somehow, he seems incapable of showing the least indignation. He does not think it worth his while to pay an artist the sincere compliment of honest abuse. Now, when a painter is silly enough to believe that the best title for a picture is a quotation of poetry, he certainly deserves to be abused, for he shows that he has no confidence in the art of painting. Indeed, he makes this art more or else dependent on a literary emotion, the emotion produced by the poetry in the quotation."

"True," said the Critic. "But the verse does not always move you in the way intended by the painter. It may make you far more critical than you would be if the picture had a quite simple title and appealed to you at first hand, simply as a picture. Anyhow, I can speak thus for myself. When an artist quotes from a poem that I love particularly, I nearly always feel that his own work, compared with the quoted poetry, is flat, dead prose."

"And here is another point," said the Man with a Clay Pipe. "What would artists say if a musician were to try to improve his compositions by illustrating them with colour-prints and drawings? Would they not tell him that neither good nor bad music can be made better by such means? Similarly, neither bad nor good pictures can be improved as such by literary titles, or by verses of well-known poetry?"

"Do not carry your dogmatisms too far," the Painter cried. "A picture is certainly not improved by a literary title, but it is often made more intelligible to the general public, which, as we all know, has but little native feeling for the eloquence of art."

"In illustration of your meaning," said the Art Historian, "I remember a good story, one that R. A. M. Stevenson used to tell. There was a time when his cousin Louis had a great wish to admire Corot, and to see the reason of that artist's work in natural scenes. For years R. A. M. Stevenson had shown him Corot's pictures on every chance, and had urged him with every argument of the decorator, the craftsman, the romantic painter, when one day, in desperation, he fell back on "some bleat about larks singing;" and before the words were out of his mouth Louis cried: "Now, I see Corot!" "See Corot?" the other said. "Hear, you mean. Why, man, you have seen enough long ago, and nothing new to-day!" After telling this story R. A. M. Stevenson remarked, quite justly, that a man born to feel language will learn more from two words than from an acre of painted canvas."

"Granted," said the Man with a Clay Pipe. "But is a painter dignified when, in a title for a picture, he bleats about larks singing, and so forth? Is it creditable on his part thus to pander to the tastes of those who cannot *see* and *feel* a picture's worth? To my mind, I confess, he is merely a cadging sentimentalist; and I feel sure that the great majority of artists, outside England, will agree with me."

THE LAY FIGURE.



THE ART OF EDOUARD MANET. BY ANTONIN PROUST.

FOUR years ago I wrote for a French magazine, with the assistance of notes taken in the course of a long and intimate friendship, which ceased only with the death of my friend, a series of articles entitled "Souvenirs de Manet." In these articles I avoided anything in the nature of a personal appreciation, for I wished these "Souvenirs" to preserve a phonographic form.

THE STUDIO now invites me to write a study of the chief of the Impressionist school—an invitation I accept the more readily because Manet's work is but little known in England.

Edouard Manet was born in Paris in the month of April, 1832. At twenty years of age—that is, in 1852—he was already regarded as a Master in the studios. His comrades—all, indeed, who interested themselves in the art movement, at that period in a very active state—watched attentively the work of this young man, whose dream it was to entice French painting—which had strayed into artificiality—back to the observation of the life around us.

Our landscapists, under the influence of the English school, working here and there throughout the country, far away from the official laboratories, had become fascinated, in Rousseau's phrase, "by the gold of the broom and the purple heather." Courbet, who had come somewhat tardily from his native Franche-comté, was striving to effect in figure-painting the same transformation as had taken place in landscape. In painting his *Enterrement à Ornans*, exhibited in 1852 at the annual Salon then held in the Palais Royal, his object was to bring into contrast the real with the mannered style

due to the teaching of David; but, being greatly attracted by the Italian method of technique, he failed in this first picture to suggest that sensation of light which is so remarkable in his later efforts, notably the *Remise des Chevreuils*, wherein the shadows are the more limpid by reason of the fierce glow of the sunshine.

At this precise moment Manet makes his appearance, "adding," as Paul Maury so truly remarks, "a fresh colour to the palette of the times; that is to say, a sort of flower not unknown, but too little remembered. Compared with the dull tones then in vogue, his tone had the delicate freshness of a rose of Bengal."

From the first he had eschewed the preparatory work in black advised by his master, Couture. On the white canvas he drew with the tip of his



EDOUARD MANET

FROM THE PORTRAIT BY LAUTOUR

Edouard Manet

brush ; then, after having tried to render the bright portions in a single tone, he brought the light right up to the shadow, the minutest *nuances* of which he studied with the greatest care.

Had Manet's experiments been made within the four walls of a studio, no one would have thought much about them, but he often did his drawings and paintings outside, and his blonde *silhouette* soon became known in the Place Pigalle quarter. Moreover, Baudelaire, who was then doing art criticism, and was at once fascinated by Manet's theories, talked of him, not only privately, but publicly in his articles, as an innovator.

Nowadays one has forgotten Manet's brilliant and resounding start. Almost all of those who witnessed it have disappeared, and the survivors—human-like—forgetting their youthful past, remember only those who interested them personally at that particular period. Some there are, however, who remember that Manet, from his earliest years, drew by instinct, with a firmness of touch and a vigour unexcelled even in his latest works.

His family was intensely proud of the boy's un-

common gift, and his artistically-inclined uncle, Colonel Fournier supported him against his father, who—despite his admiration—had other views as to his son's career.

"One should never thwart a child in the choice of his career," said Colonel Fournier.

"If," replied the father (whose family had for generations been in the magistracy), "the boy is not inclined towards the 'Palais,' let him follow your example, and become a soldier ; but go in for painting—never !"

Eventually matters were compromised by Edouard Manet consenting to go to the Borda school to study for a sailor's life, and shortly after he embarked at Bordeaux for Rio de Janeiro as an apprentice. The life had no charms for Manet, and on his return, the father, strongly urged by Colonel Fournier, let the lad go to study under Couture.

When he quitted Couture's studio in 1856, crowned with the aureole of a revolutionary in art, he was in no hurry to exhibit.

"Before doing anything else," said he, "I must go and leave my card upon my great ancestors !"



"LES CANOTIERS"

BY EDOUARD MANET



"LE BON BOCK"
BY EDOUARD MANET

Edouard Manet

He travelled in Holland, in Italy, and in Spain, and when he discovered the simplicity of drawing and the transparent colouring of Velasquez he felt a delight such as a man feels when he finds himself once more among his own people after a sojourn in an unknown land. He never denied, but freely admitted, the influence Velasquez had over him.

The conscientious sincerity of the primitive Italians moved him too, and the boldness of Franz Hals also made a deep impression. Thus, when he returned to Paris, fortified by all these memories, Manet plunged hardily into the study of the divers aspects of life in the great city.

In this respect Manet's life is a splendid example of artistic honesty. From 1858 to 1860 he was

engaged in a series of studies—*L'Étudiant de Salamanque*, *Moïse sauvé des Faux*, *La Toilette*, and *La Promenade*—scrupulously noting on the back of each page all that the masters of his choice had taught him.

The first picture he sent to the Salon was the *Buveur d Absinthe*, which was rejected. The critics, devoted to the worship of the antique, uttered cries of horror, and Couture himself was merciless. No one realised in this solid work, this most harmonious piece of colouring, a picture, which, as Manet himself says, recalls the *Buveurs* in the Madrid Gallery.

With perfect good humour Manet tried again. People did not understand him. Perhaps they would recognise a Spanish type? The result was

the *Joueur de Guitare*, which won "honourable mention" at the Salon of 1861. This is a work which has no superior in point of vigour in any Gallery. The treatment of the face and hands, the delicate greyish shades of the clothing, the accurate colouring of the green seat, and the freshness of the still life in the foreground baffle criticism.

The *Portrait de mon père et de ma mère*, also exhibited in the 1861 Salon, again upset the critics, who were again completely at fault. Velasquez and Goya had been thrown in Manet's face before, but the influence of Franz Hals, unknown to them, was not recognised, and there was silence on this point.

Nowadays, when one sees in the gallery of M. Faure (the happy possessor) these three first pictures by Manet, the Spanish masters and the great Haarlem painter are suggested, but it is impossible to discover the slightest trace of the teaching conveyed by the author of the *Romains de la*





"LA FEMME AU PERROQUET"
BY EDOUARD MANET



"LA FEMME AUX CERISES"
BY EDOUARD MANET

Edouard Manet

Décadence, for Manet's powerful personality predominates throughout.

After the success of the *Joueur de Guitare* fortune smiled on the young painter, who strolled about Paris, painting anything which chanced to please him, with just as much facility as though he had been in his own studio. One of his best works about this period was *La Femme aux Cerises*—a woman leaving a café eating cherries, of which one of her hands is full. The picture was violently criticised. Its scrupulous fidelity found favour with no one but Paul Maury. The critics talked about the vulgarity of the subject, and only recently one of the officials at the Beaux Arts declared it was borrowed from Zola's "L'Assommoir," which, as everyone knows, was not published until several years after the appearance of the picture!

A few months later Manet exhibited his *Déjeuner sur l'Herbe*; and here again the subject displeased the critics, despite the fact that it was admittedly inspired by the Giorgione in the Louvre. Moreover, the *Déjeuner* is remarkable in the artist's

career as being the first example of that wonderful effect of quivering light which later was seen in full force in works still more famous, such as the *Barque d'Argenteuil*.

A number of Spanish studies next came from his brush, and had the result of simplifying his palette. Perhaps the finest of these are the *Fifre* and *La Joueuse de Guitare*, both revealing qualities so masterly that posterity must needs bow in respect at the sight of the genius they display, while never ceasing to marvel that their author in his day lacked the honours so justly due to him. Like most of his previous efforts the two paintings just named came in for their full share of adverse comment. The old superstition still survived, centuries after the fatal epoch of the Renaissance whence it sprang—the superstition which enticed art from its proper path, and put its ban on every honest expression of reality. So false were people's ideas in France as to what constituted good drawing, fine colour, and sound composition, that even Watteau and Chardin in their day passed almost



"LA JOUEUSE DE GUITARE"

BY EDOUARD MANET

Edouard Manet

unnoticed amid the crowd of "accredited" professors of art.

It was reserved for Manet to revive the healthy national tradition—the love of the rare and the unrecognised. But his contemporaries obstinately refused to accept his views, and they regarded it as a blasphemy when he declared that Ingres was the master of masters in the present century.

The celebrated *Olympia*, exhibited in the Salon of 1865, and now in the Luxembourg, reveals to all capable of examining it calmly Manet's constant endeavour to give his figures an irreproachable purity of line. Nothing assuredly was ever better *mise en place* than this figure of *Olympia*. In one of his chapters in "Mes Haines" Zola gives a masterly description of Manet's *Olympia*, and disdainfully dismisses the carping criticisms passed upon it. Nevertheless the fact remains that, Théophile Gautier, Paul Maury, Barbey d'Aurévilly, and one or two others apart, all the critics combined to hurl their thunders at the head of the creator of *Olympia*. Manet, it must be admitted, was greatly affected by this solid opposition; but his convictions were so strong and his courage so high that he never for a moment lost his sureness of vision or his serene judgment.

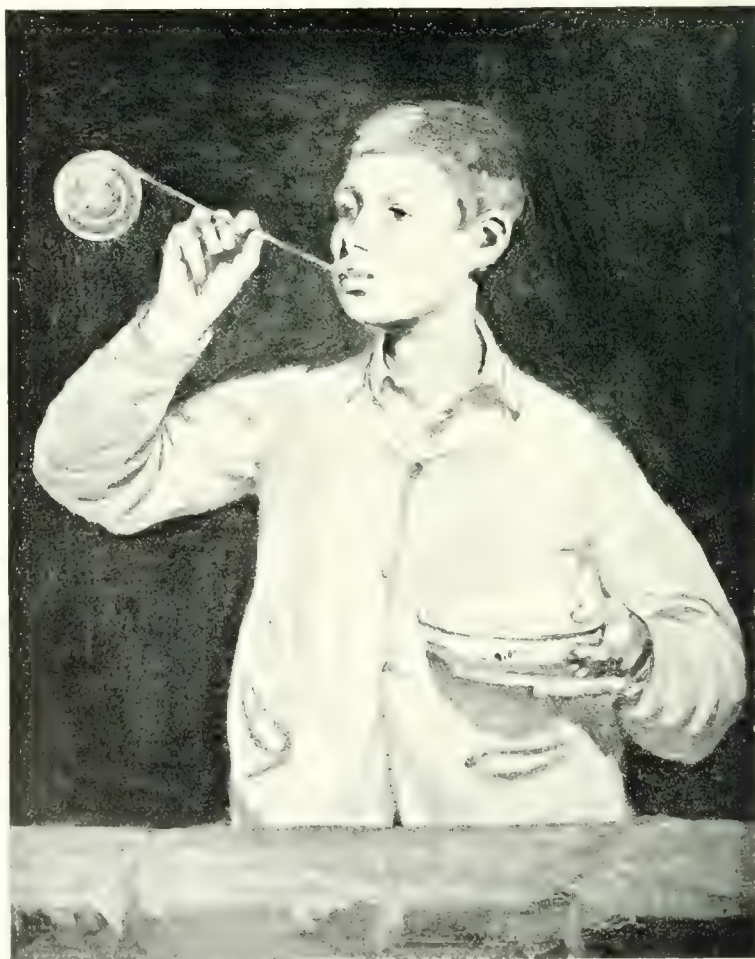
"Be true"—that was his formula. At Boulogne, where he painted his admirable *Femmes de pêcheurs au clair de lune*, he was so scrupulous in this respect that he absolutely refused to touch his canvas with the brush when he could not find the scene exactly as it was the night before. This was the period of what has been called his "third manner." His work had taken definite shape, and there was nothing left to give any reminder of this or that great master.

From 1869 to 1879 he produced a long succession of drawings, pastels, paintings, and studies, among them being *Le Bon Bock*, which was done just to show his

imitators that when he chose he, too, could tickle the public fancy. For this the critics applauded him; but the vials of their wrath were once more outpoured when he exhibited his *Linge* and his *Chemins de Fer*, with its vivid whiteness.

After a number of portraits come *Polichinelle*, *Dans la Serre*, another set of etchings, the illustrations to Edgar Allan Poe, etc., etc. Life and light everywhere. The effect is seen on every palette. No one can escape his influence, from Paul Baudry, of the Institute, down to the most insignificant impressionist. But it was useless for them to borrow Manet's "manner"—it was his *manner of seeing* they lacked, and that was not to be acquired!

Manet cared little for all this, and when they told him he couldn't draw, he would say, with a shrug of the shoulders, "I don't draw silly lines as they are taught in the schools; but I challenge any



"LES BULLES DE SAVON"

BY EDOUARD MANET

Edouard Manet



"LE BUVEUR D'EAU"

BY EDOUARD MANET

of the illustrious professors teaching there to obtain an effect of light; they cannot do it. I defy them to do it. What do they know of atmosphere, of the mobile light which envelops everything around in its dazzling splendour? Ask this of the people who stick a face on the canvas just as one sticks a butterfly in a case." And, referring to a portrait by a fashionable painter, he would exclaim, "I can see he has painted an overcoat—an excellent, well-cut overcoat. But where are the lungs? The model does not breathe beneath his clothes; he has no body; he is simply a tailor's figure."

Nowadays, everyone admits that Manet rendered a great service to art by insisting on the necessity of observation, by discarding mere imitation of things already achieved, and by concentrating his powers, not on the past, but on the present.

Manet has been reproached for having painted his women in an ugly light. Nothing could be more unjust. His portrait of Eva Gonzalès is something more than the faithful presentment of

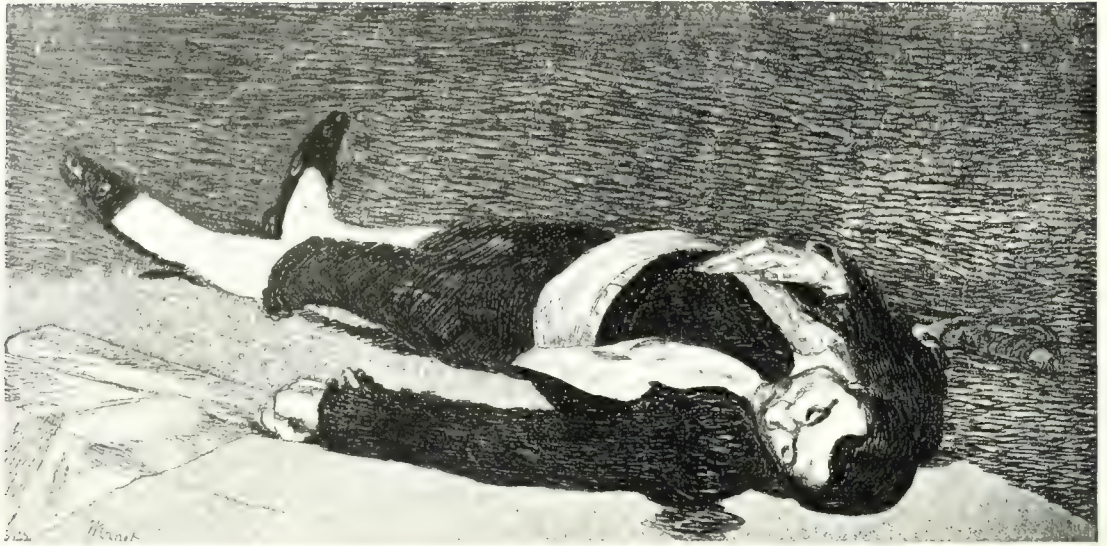
a beautiful woman. The pose is perfect in its grace, and the movement is as happy as can be; while it suffices to name the exquisite pictures of Mlle. Demarsy, Mme. Valtini, Méry Laurent, and Mlle. Lemonnier to disprove the charge entirely. There is a sense of distinction in these portraits such as few artists have achieved and none have surpassed.

When, soon after Manet's death in April, 1883, his works were displayed at the Ecole des Beaux-Arts, the public was shocked to find—as at the Pont de l'Alma exhibition in 1867—that a large number of his pictures had never got beyond the rough state. Yet the non-completion of all these works is entirely to the credit of the artist. Never would he allow himself to finish a picture unless he could do it as he had begun—from nature direct. Such was his in-

tense respect for what he had actually seen; and this shows a degree of scrupulousness not too often met with among artists. One of the weaknesses of Corot and of Millet consisted in their habit of completing their canvases in the studio. A day will come when the truth of Manet's doctrine will be admitted. "Do nothing," said he, "without consulting Nature." Whether there be truth or not in the old definition that "art is man *plus* Nature"—*homo additus naturæ*—certain it is, Nature must be there. Not even the most faithful memory can take its place. Such was Manet's oft-expressed opinion.

From 1860 to 1883 Manet made daily progress, for the simple reason that he was constantly trying fresh experiments; and though to this day there are those who refuse to recognise the splendid merit of most of his works, there will come a time when even the slightest sketch by this truly great artist will be sought for and analysed as containing a lesson in its every line.

As a striking instance of that high intuition



"LE TORERO MORT"

BY EDOUARD MANET

which has made Manet one of the most notable artistic figures of this century, let me mention his much-abused picture of the fight between the "*Kearsage*" and the "*Alabama*." Ridicule was cast upon it; yet is there a picture, old or new, in which the sea has been reproduced so amply? And what a delight it is for those who are capable of enjoying painting *as* painting, and of separating it from all rhetorical prejudices and all the pretentious reflections of literature!

Chatting with me one night in his studio in the Rue d'Amsterdam, Manet began to talk of all the adverse criticisms with which for twenty years he had been assailed whenever he had exhibited, whether in the Salon, or in the building erected at his expense in 1867 at the end of the Pont de l'Alma, or in the Rue de St. Pétersbourg Gallery. It was in 1882, Manet was already suffering from the disease which was to carry him off in the following year. "This war to the knife," said he, "has done me much harm. I have suffered from it greatly, but it has whipped me up. I would not wish that any artist should be praised and beslavered at the outset, for that means the annihilation of his personality." Then he added, with a smile, "The fools! They were for ever telling me my work was unequal; that was the highest praise they could bestow. Yet, it was always my ambition to rise—not to remain on a certain level, not to remake one day what I had made the day before, but to be inspired again and again by a new aspect of things, to strike frequently a fresh

note. Ah! I'm before my time. A hundred years hence people will be happier, for their sight will be clearer than ours to-day."

A long silence followed, and as we parted, Manet said to me, as he often said, "You know, my work must be seen in its entirety. If I should vanish, I beg you not to let me go bit by bit into the public collections, for people would judge me ill."

My friend died in the following year. A few months after his death we organised a complete exhibition of his works in the Ecole des Beaux-Arts. A few years later (in 1889) I was able to repeat the display at the Champ de Mars, and then, as in 1883, it was truly an apotheosis.

ANTONIN PROUST.

Mr. Moffat Lindner's water-colours of Dordrecht and Bergen, which are being exhibited at Mr. Dunthorne's Gallery, and Mr. Albert Goodwin's pictures and drawings, shown by the Fine Art Society, may be singled out for notice as two of the pleasantest collections of poetic landscapes that have been presented this winter. Mr. Lindner's dainty technical method and graceful sense or design always make his productions attractive, and his feeling for atmospheric colour is delightful. Mr. Goodwin is more deeply imaginative, and applies his exquisite craftsmanship to more varied material, but he shares with Mr. Lindner a delicacy of observation and a sense of appropriateness that are expressed with perfect discretion.

Peter Behrens

PETER BEHRENS—A GERMAN ARTIST. BY FRANZ BLEI.

PETER BEHRENS has not worked at artistic crafts as a pastime, and neither has he regarded crafts as the one application of art. His productions do not spring from caprice, but grow out of that universality of the artistic life that we find in old masters, such as Durer and Leonardo, out of that untrammelled lust of creating that loves to manifest itself in the simplest medium as well as in the highest, that recognises no difference of rank in the medium, that feels at home in all, adapts itself to all, and extracts from everything its full measure of inherent beauty. In thus describing Behrens' manner of treating his medium and his respect for it, I hasten to add that the artist's universality has nothing in common with the subjectiveness of the dilettante, which desires nothing but the opportunity of expressing itself, regardless of results. Everything pertaining to Behrens' personality is covered, so to speak, with the garment of art. He has the gift of presenting

the abstract in concrete form; his art speaks to us through sense.

About 1890 Behrens, who is a Hamburger by birth, sent his first pictures to the exhibitions in the Glaspalast at Munich. People were then beginning, for almost the first time in Germany, to see things picturesquely, *i.e.*, with their eyes, in place of the dry understanding that had hitherto blinded them to Nature. Air, light, colour! became the war-cry, and the youth of the land followed, among them Behrens with his twenty years. For many the good things learnt in the school of Impressionism sufficed, but not for Behrens. He went the way of youth and of his time, and of all that was new and living in his time, as all healthy youth must, but even his first pictures bear his own peculiar stamp, his landscapes and his men and women are painted from Nature, and have nothing of the brutal curiosity of the *plein air* artist who seeks for unusual effects and wishes to astonish. Though Behrens also practised the reduction of colours to their "values," and adopted the nebulous contours of the impression-



"STURM"

FROM A CHROMO-XYLOGRAPH BY PETER BEHRENS

Peter Behrens

ists, even at that period his pictures had a quality which proved him to be merely a scholar and guest in the school, with no intention of becoming a master in it.

It was portraiture that emancipated Behrens from Pleinairism; at least, so it seems to me. It must have been the study of the human face and form which set free what had been hitherto latent within him. Before him is a female figure; he arranges the pose, and the scales fall from his eyes when he sees the profile, the powerful, eloquent line of forehead, nose, lips and chin, the whole lineal revelation of the soul in the face, such as he has

reproduced it in *Mother's Joy*, and this impression is so strong that we find the lines of the human form as the predominant note in all the artist's later work, even in his ornamentation.

It was the human profile that unveiled to Behrens the essence of style in art. This essence is the line, the simple reproduction of nature in colour; light and form is merely a matter of technique and has *per se* nothing to do with style. Style is determined by the line, by the character, changes, luxuriance, combinations and infinite variety of the line.

The profile, which freed Behrens' individuality at

a blow from all external fetters, and taught him where his true power lay led him, as I have said, to the line. The works that followed upon this discovery bear witness to the joy it gave him. He painted *Die Trauer*. It is not the mourning woman that fills us with the sense of sadness before this picture, but the whole symphony of characteristic lines. The picture does not speak the language of thought or feeling, for this is foreign to the plastic arts, but the sensual speech of visible signs. Behrens goes still further in another picture, which he calls *A Dream*. The *motif* is here still simpler. The earthly component of our existence—sea, land, and the figure of a young man—unfolds itself before us in a horizontal line, the transcendental component being the vertical line of the dream-figure, and the laurel of phantastic glory. I do not mean to imply that the artist, when he felt impelled to paint this picture, consciously employed the mathematical forms of the horizontal and vertical line, but he employed them unconsciously,



"FROCKNE BLUMEN"

FROM A CHROMO-XYLOGRAPH BY PETER BEHRENS





"DIE TRAUER"

FROM A PAINTING BY PETER BEHRENS

and thus betrayed a tendency which, in its latest development, is typical of ornamentation. At this point the artist recognised that his intentions could be better expressed in another medium. Tradition, that weighs upon the framed picture and assigns to it an exceptional and somewhat equivocal position among the plastic arts, was felt by Behrens as a hindrance to his creative will. He turned to the coloured wood-cut. He invented his own process; he began at the beginning, and borrowed nothing from his forerunners; he cut and printed for himself. Thus he learned to understand his material and to remain faithful to it; but he never abused it for effects beyond the limits of wood-cutting, and for that which Behrens seeks in it, it is an admirable medium. Among many cuttings we may name *Storm*, *Water Lilies*, and *Victory*. In those productions of the artist in which nothing of the picture remains the line becomes an ornament, as, for instance, in book-clasps and the designs for objects of use. And here Behrens shows the unusual quality of his style-creating power; he produces new things without discarding the old; he does not suddenly change his character between painting a picture and draw-

ing a door hinge. He does not renounce the conventional application of the human body, with its difficulties and its adaptation to his own peculiar powers, in order to make use of some other *motif* such as leaves or flowers. Where others fear to attempt, and others again only achieve by throwing all their traditions overboard, Behrens rises to a supreme effort and succeeds where few else have succeeded.

Creation is the element in which Behrens feels at home, not rapid popularisation and interpretation; these latter are the province of agitators in art. It is not his method to settle down on achievements and rest from his wanderings. He is not enough of a specialist for that, and, moreover, he is too nearly allied to those

artists who must always renew themselves from within and remain in motion.

If we seek for the men in Germany who are determining the future paths of German art, we shall find that Peter Behrens is among them.

FRANZ BUEL

A good collection of pictures by that erratic genius, Monticelli, has been arranged in Messrs. Forbes and Paterson's Gallery, Old Bond Street. The illustration afforded of his curiously individual method and his altogether original manner of stating his convictions about colour combination and the management of effects of light and shade, may be described as thoroughly complete and convincing. The works selected could hardly have been better chosen to show the capacity of the artist. At the Dutch Gallery the chief features of the exhibition are an admirable group of small landscapes by Corot, a delightfully-handled coast-scene by James Maris, a flower picture, *White Roses*, by M. Fantin-Latour that is certainly to be reckoned among the best things he has ever produced, and some pictures by Daumier, W. Estall, Vollon, and E. Boudin.

Domestic Entrance Halls

REMARKS ON
DOMESTIC EN-
TRANCE HALLS.
BY C. F. A. VOY-
SEY.

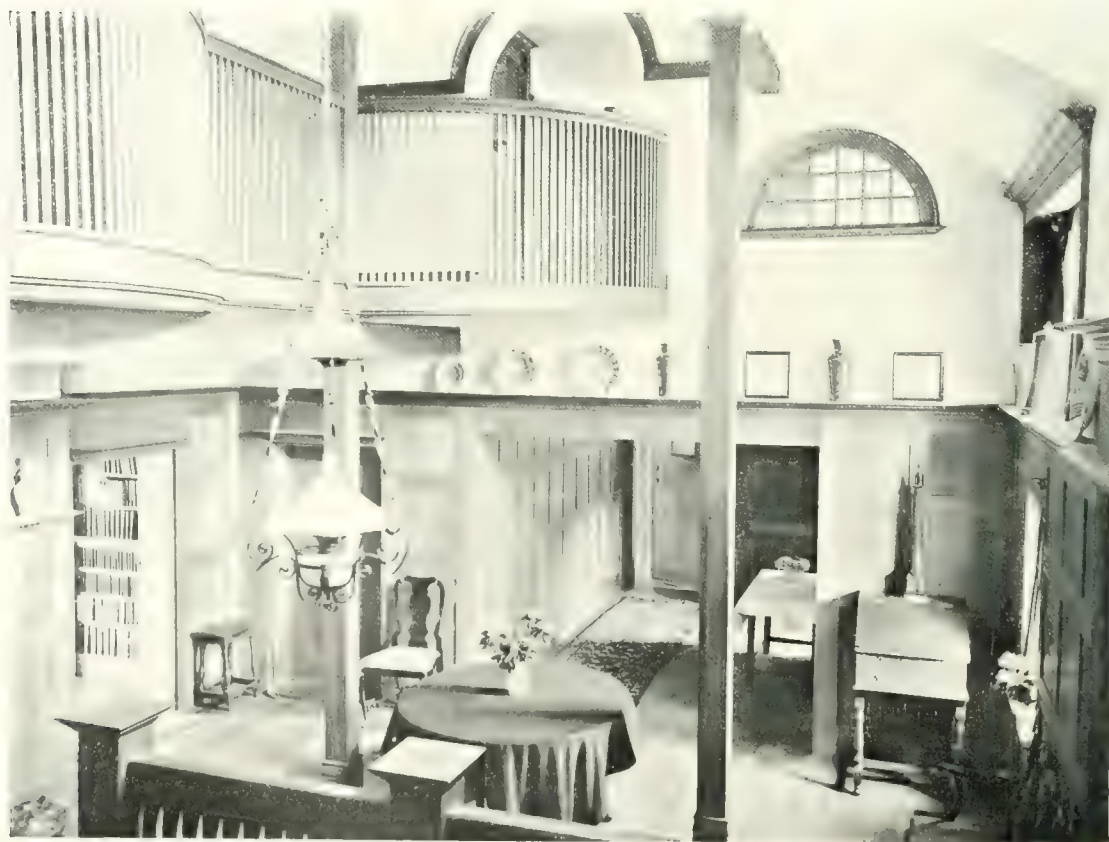
THE common "hygienic" falsehood, that high rooms constitute healthy rooms, has led to the spoiling of many a hall. High rooms necessitate high staircases, high doors and windows, and volumes of cold air. Spaciousness and ample superficial area are essential qualities in a good hall, the effect of which excessive height tends to limit and destroy. The horizontal lines of a gallery or of long, low beams will contribute towards the effect of spaciousness and repose. For the same reason all diagonal lines should be avoided, such as ramping or raking handrails and strings, all of which tend to destroy repose. Whatever size the

hall may be, its length and width should have pre-eminence over its height. In small homes these qualities are difficult to acquire if the rooms are high. A long flight of stairs in a hall is ugly and dangerous. Where many steps are



HALL AT "NEW PLACE," HASLEMERE

BY C. F. A. VOYSEY

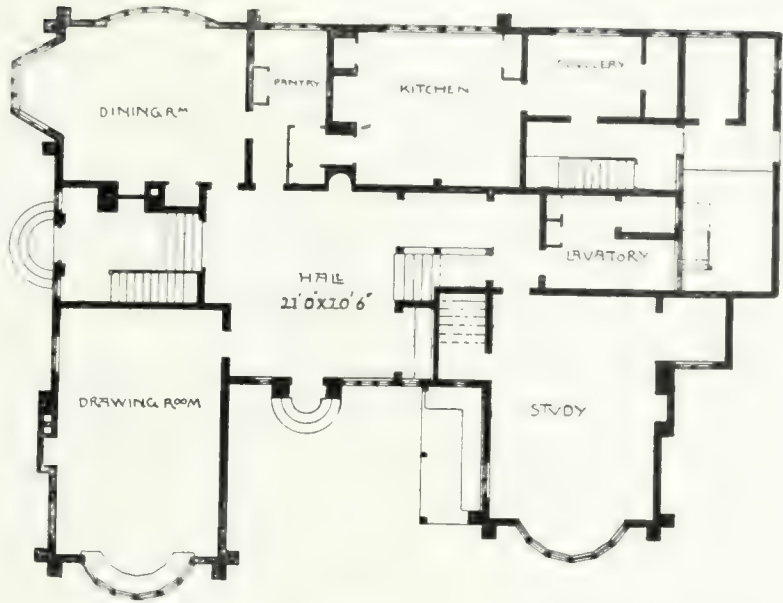


HALL AT "NORNEY," SHACKLEFORD

C. F. A. VOYSEY, ARCHITECT

Domestic Entrance Halls

required, they should be divided into groups, with intermediate landings. Ten or twelve steps together are enough, and in a narrow staircase that number would be too many. As the effect of superficial area is of greater value than the effect of height in a hall, and as it is clear that high rooms govern the height of the hall, let it be remembered that, to make rooms healthy, you need circulation of air, not space for foul air to collect in. An eight-foot room may be better ventilated and more comfortable to live in than a room twelve or fifteen feet high, and is certainly more easy to light and to warm. It is the modern craze for high rooms (originating in foreign travel) which has



PLAN OF "NEW PLACE," HASLEMERE

C. F. A. VOYSEY, ARCHITECT

led to the destruction of all effects of repose. Doors, windows, and even furniture appear as if



HALL AT "NORNEY," SHACKLEFORD

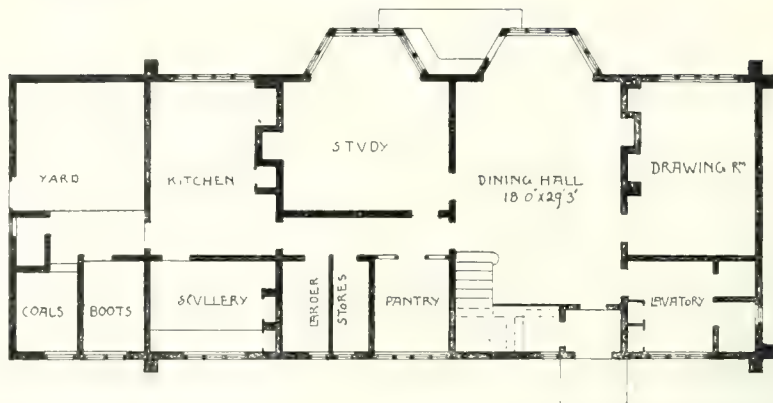
C. F. A. VOYSEY, ARCHITECT

Domestic Entrance Halls

"stood on end." Verticality and unrest are our gods! And to counteract the cold produced by huge areas of glass (large windows being necessary to make up for the loss of reflection from the ceiling), hot-water pipes and various demoniacal contrivances for heating are introduced into our halls, like tombs to the memory of cremated air.

Let both hall and staircase be amply lighted.

It is impossible to overrate the importance of light, especially on a staircase; and in cases where the hall cannot be carried up to include the first floor, let the ceiling be recognised as the most valuable reflector. The hall should receive its guests with composure and dignity, but still with brightness, open arms, and warmth; warmth of colour as rich and luxurious as you like, but above all things, sober and reposeful, not dotted all over with bazaar



PLAN OF HOUSE AT PUTTENHAM

C. F. A. VOYSEY, ARCHITECT

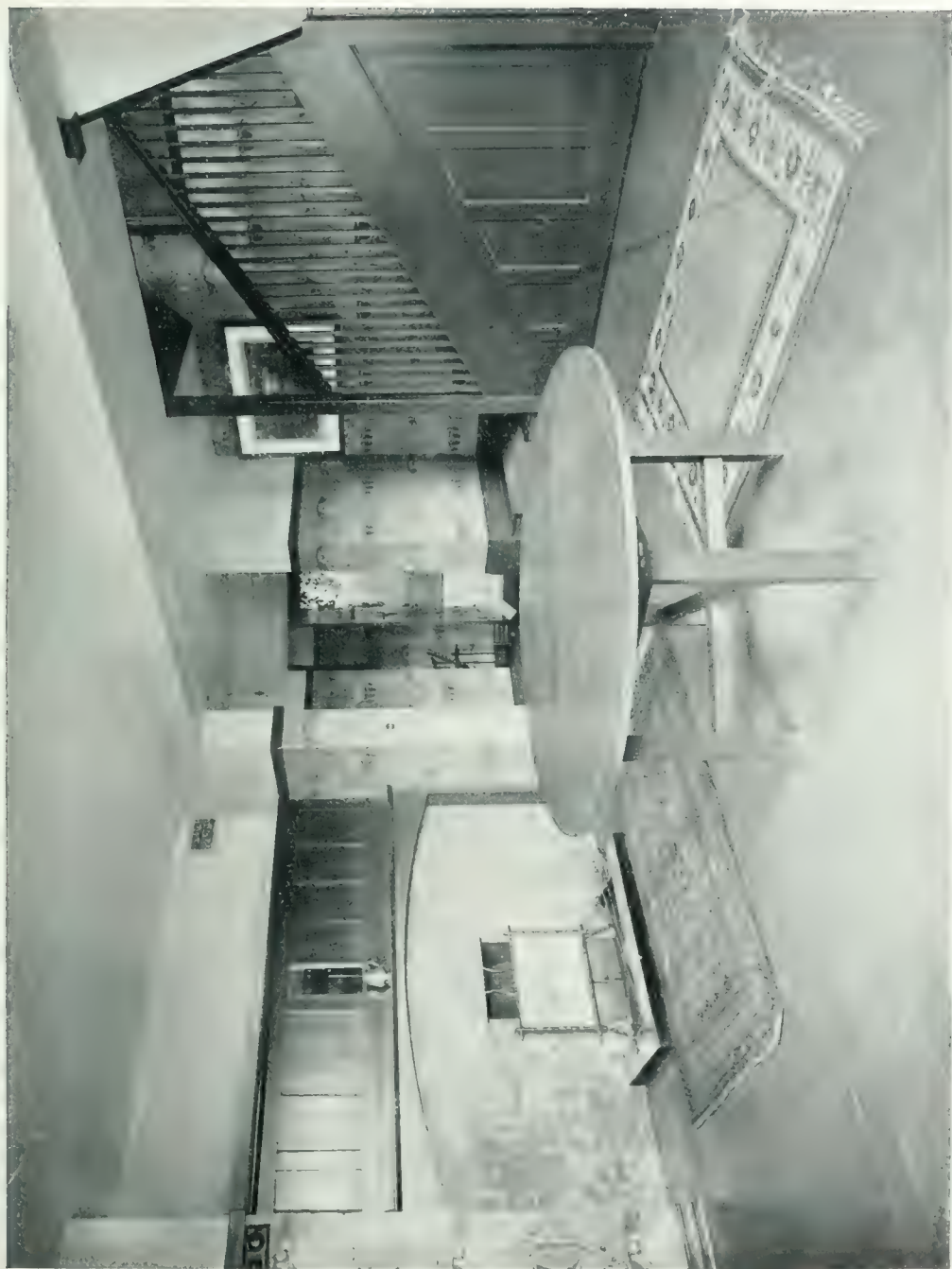
and museum articles, and tables and chairs that repel you. The effect of spaciousness and repose cannot be produced by the contents of old curiosity shops. You must choose your hall furniture and ornaments as carefully as you choose the first words to a stranger on his arrival, if you would produce on him an effect of peaceful friendship and homely bliss.

Construct your hall floor with large flags of stone



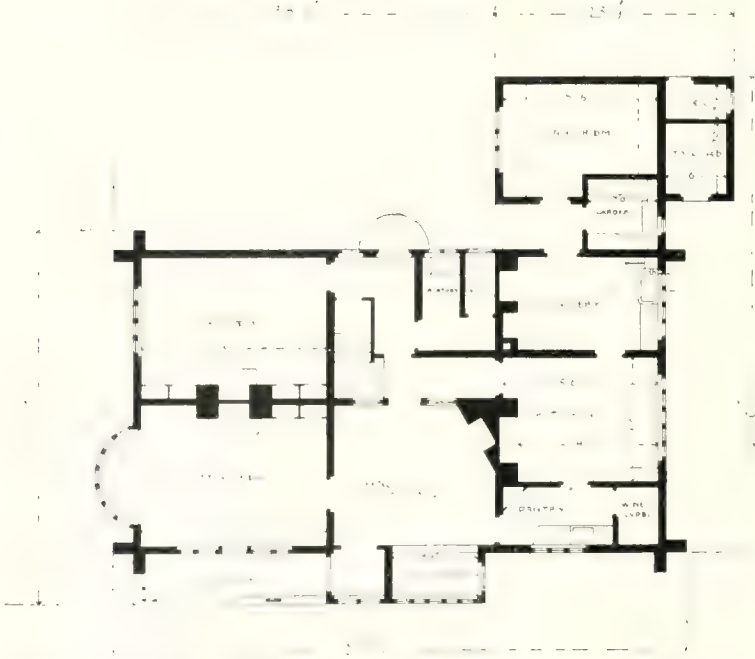
HALL AT "PERRYCROFT," NEAR MALVERN

C. F. A. VOYSEY, ARCHITECT



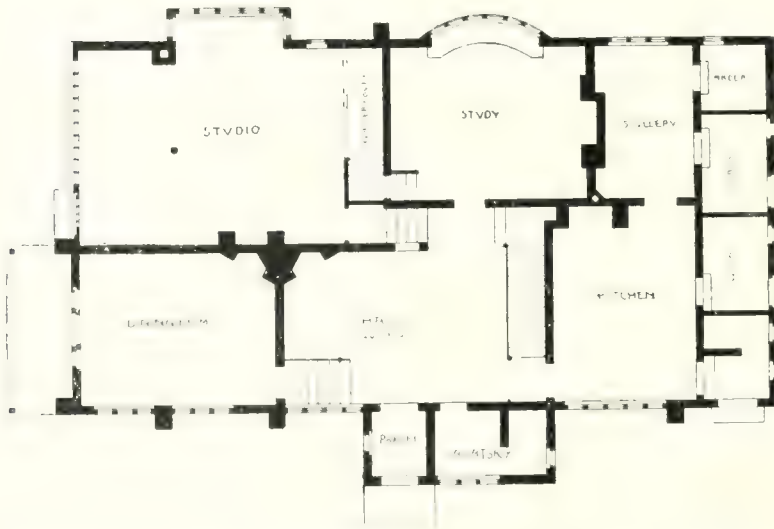
HALL AT "ANNESLEY LODGE,"
HAMPSTEAD, BY C. F. A. VOYSEY

Domestic Entrance Halls



PLAN OF "LOWICK," FENSHAM

C. F. A. VOYSEY, ARCHITECT



PLAN OF "HILL CLOSE," STUDBLAND BAY

C. F. A. VOYSEY, ARCHITECT

and textures. By the popular sin of lavish multiplication of pattern, colour, texture, and form, the effect of breadth is destroyed, and there is no repose. With mad, worrying movement, vulgar glitter and display, halls are fast becoming more and more like railway stations—one vast expanse of advertisement. Go back into the woods, and feel once more the sublime breadth and repose of a natural glade, or the fringe of a moor at sunset, when the clouds unite with horizontal lines to soothe the weary eye and breathe repose into the troubled brain! Think of the colour, how it is massed, and so blended as to preserve a mighty unity in the whole scene! Nothing jumps at you with vulgar glitter, but all is sublimely simple, broad, and reposeful, every detail tending to proclaim one universal peace. But such qualities do not advertise the client's wealth, nor swell the pockets of the architect; they are not "good for trade."

The Royal Society of Painters in Water-Colours makes this winter a show that is in many respects better than usual. The landscapes of Mr. E. A.

or marble, slate or brick. If the floor be carpeted and the weather dirty, it is discomforting to sensitive creatures with cleanly habits; and a big thick rug by the fireplace, or in the window where sitting is possible and pleasant, is all that is necessary to keep the feet warm. If the floor be covered with a carpet and have a margin of bare flags, the effect of size is reduced, and all repose is destroyed by the cutting up of the space into different colours

Waterlow, Mr. D. Murray, Mr. Goodwin, Mr. J. Paterson and Mr. Clausen are all notable. The figure-pictures are not numerous, but there is superlative quality in Professor von Herkomer's *Trout Stream*, Mr. J. R. Weguelin's composition of classic figures, and the two panels by Mrs. Stanhope Forbes. Mr. R. W. Macbeth's *Diana Sleeps* and Mr. A. E. Emslie's *Childhood* are also worthy of attention.

THE WORK OF DIDIER-POUGET,
LANDSCAPE PAINTER. BY
WYNFORD DEWHURST.

AMONGST the younger of the men who are to-day working out the problems of impressionism in art, ever enlarging its scope and adding the results of their own observation and personality, is Monsieur Didier-Pouget. His name at least will be familiar to many readers through the full-page illustration given in these pages (Vol. VIII., p. 105) of his magnificently impressive landscape *La lande aux bruyères*, a consummate success and one of the finest ornaments of the Champs Elysées Salon, 1896.

Born at Toulouse in 1864, son of the editor of

its chief local journal, the boy early showed the bent of his artistic nature. Marvellous to relate, he was from the first warmly encouraged by his father, who, himself a great lover of nature, was accustomed to take long country walks with his son, pointing out to him natural beauties and discussing the art of their pictorial representation, relating biographical details of the great artists, past and present, and in every possible way training the boy and firing his ambition.

Later on, after a good plain schooling, professors were engaged, notably MM. Auguin and Baudet, the latter a local artist of genius who is still regarded with great admiration by his former pupil, and who, had he forsaken the humdrum, obscure life of a provincial town for the blaze of publicity of the capital, might have attained the

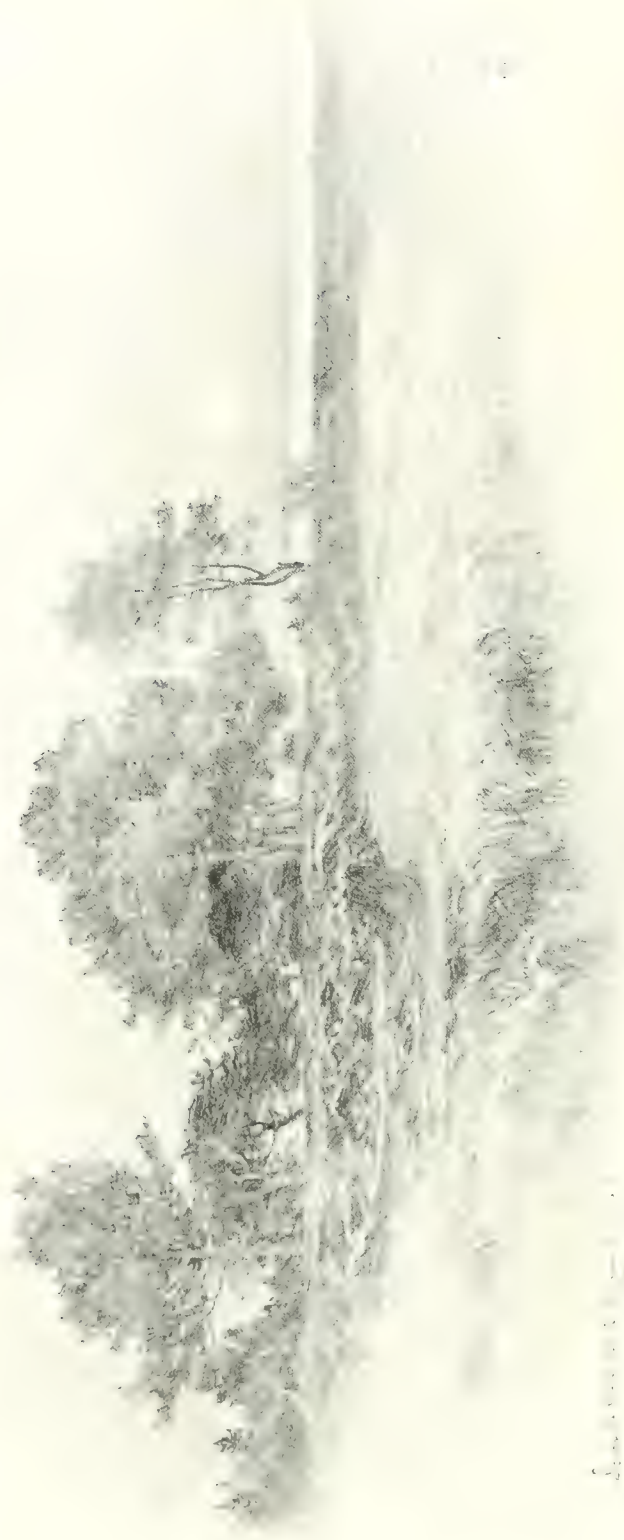
highest honours by his art. Next a course of tutelage under the celebrated etcher and illustrator of, amongst numerous others, that charming book "*Hollande à la vol d'Oiseau*." Under these ideal influences many useful and productive years passed,—the seedtime of a career subsequently so fruitful.

Locally the youth was regarded as a prodigy of talent, and the greatest things were expected of him. Pictures were exhibited in the provinces which attracted much favourable criticism and many purchasers. Thus encouraged, the parents thought it time to seek for him a wider audience, a more critical public, and he therefore went to Paris. It was a wise step, for Dame Fortune smiled upon him from the first, and success and honours came quickly. Year by year, from 1886 onwards, he has exhibited important pictures on the Salon walls, each year showing marked improvement.



"LES BRUYÈRES: EFFET DU MATIN"

BY DIDIER-POUGET



"LEVER DE LUNE SUR LE BASSIN D'ARCACHON"
FROM A PENCIL DRAWING BY DIDIER-POUGET



"LE SOIR: ÉTANG DE MIMIZAN"
FROM A DRAWING BY DIDIER-POUGET

Didier-Pouget

art and bringing new and delightful surprises of colour schemes and composition.

He achieved his "Mention Honorable" in 1890: won the "Concours Troyon" the following year: and was awarded a gold medal at the Salon in 1896, upon the strong recommendation of Gérôme, hitherto so opposed to the new style.

His medals, diplomas, and recompenses from foreign exhibitions and governments are almost innumerable. Such a measure of success is indeed rarely attained by so young a man in this most arduous of professions.

The State and the Municipality of Paris are amongst his most regular patrons; so that, besides the various pictures reserved for Paris, the museums of Lyons, Macon, Toulouse, Tunis, and the Embassy at St. Petersburg are enriched by specimens of his art. The authorities also of Boston, America, and of Leipsic have purchased his canvases for their respective city galleries, whilst the Kings of Italy and Greece are amongst his most practical admirers.

In personal appearance Monsieur Didier-Pouget is more Spanish than French, and in many characteristics also. He is of medium height, deeply-tanned complexion, coal-black hair and moustache, with

large, dark, expressive eyes which bespeak most unmistakably the artist within, very reserved in manner and modest to a degree, but a *bon camarade* when once his confidence is gained. He leads a solitary life up there on the Boulevard de Clichy, where painters most do congregate. Here, also, is his commodious *atelier*, whose furniture, decoration, and bric-à-brac generally denote the refined, many-sided character of its occupant. The centre easel will probably be found in possession of a huge picture, some 10 ft. by 6 ft. (his favourite size), in course of completion. Innumerable data for the purpose lie scattered around, propped up against easels, chairs, bureaux, etc. Rapid tone studies, rough sketches of form and colour, careful and accurate pen-and-pencil sketches of detail, and, in fact, any and every trifle which may help the whole.

There is nobility in these admirable decorative compositions—real pictures they are in the best sense, pleasing and seductive in line and colour; full of the sentiment of Nature at her best, untouched, unspoiled by man, bright, cheerful, and elevating to live with. If the greatest art is to truly and adequately represent an impression, then this is great art, and justly writes the art critic of



"LA VALLEE DE L'AUMANCE."

BY DIDIER-POUGET



Arts and Crafts at Leeds

Le Temps "It is indeed worth while being a painter to have produced any one of them."

Our artist loves best to represent Nature in her peaceful moods, and seeks the solitude of the lonely but ever beautiful hills, valleys, and rivers of the Tarbes country, or the rich watershed of La Creuse. Here in the fresh, early morn of dew and mist he finds his "subjects"; upon the heathery hillsides, overlooking magnificent panoramas of river, valley, hamlet, and plain, where sculpturesque masses of foliage loom out dark and strong against the blue mist and distant hill-ridge, forcibly contrasting with the gay tints of dew-sparkled gorse and heather-tuft and narrow, sandy footpath of the immediate foreground, the whole bathed in soft refulgent light of a golden sunrise.

Of "incident" the painter makes but little use, introducing only as helping spots or lines in his compositions tiny human figures, flocks of sheep, herds of cows, birds, etc. He prefers nature serene and undisturbed.

It goes without saying that his palette is free of all blacks, browns, ochres, or earthy colours generally, and that his strong "effects" are gained by the juxtaposition of pure tints in harmonious contrast. His favourite colour scheme may be said to comprise subtle arrangements in yellow and blue, pink and green, and all that comes between, to be found in lavish profusion in Nature's fairyland upon the rising of the sun. A real banquet of delightful and refined sensations, exhilarating as champagne and infinitely healthier, sensations undreamt of, and whose very existence would be unknown were it not for noble pictures such as these of Didier-Pouget.

WYNFORD DEWHURST.

THE LEEDS ARTS AND CRAFTS EXHIBITION. BY ESTHER WOOD.

An exhibition of design and handicraft was held at Leeds, during the last fortnight of November, under the management of the Yorkshire Ladies' Council of Technical Education. The work of students within the county, however, only formed a small part of the collection, which consisted largely of loan exhibits from well-known London craftsmen, and art workers from various provincial centres, brought together in the municipal galleries for the laudable purpose of setting a high and catholic standard of excellence before the local schools. Among the examples of professional work were the exhibits of Mr. C. F. A. Voysey, Mr. R. Ll. B. Rathbone, Mr. Harold Rathbone,



"LE MATIN: BRUYÈRES EN FLEURS"

BY DIDIER-POUGET

Arts and Crafts at Leeds

Mr. Henry Wilson, the London Guild of Handicraft, the Birmingham Guild, Mr. Montagu Fordham's group of workers, and the Bromsgrove Guild of Applied Arts. Educational and philanthropic bodies such as the Home Arts and Industries Association were also largely represented, and there was a small but vigorous independent section, both of London and provincial exhibitors, not yet famous, but well grounded in their craft, and with these lay the chief interest of the display.

The furniture and jewellery, though small in bulk, showed the greatest originality of treatment, while in leather-work and embroideries was seen the highest technical skill. Metal-work, with scant exceptions, and wood-carving, without exception, were comparatively poor. In the pottery, a few more designs by capable students and apprentices, with their names given by the firms employing them, would have been very welcome. The most interesting work in this direction was the pottery shown by Messrs. Macinlyn & Co., of Burslem, coloured with metallic oxides and executed entirely on the clay. The hand-painted bowls by the Misses Lucas were very pleasing in colour and form. Messrs. Wileman & Co., of Longton, sent examples of their iridescent glaze—some plain china candlesticks in green and in yellow. The shape was novel and ingenious, but in neither case was the colour quite satisfying in quality.

The most substantial pieces of furniture were by Mr. A. W. Simpson and Messrs. Neatby & Evans. The polished walnut bedstead by Arthur Simpson, though less striking and original than his oak studio chair, was no less admirable in design and workmanship. Its proportions and details, with its frugal ornament centring in the inscribed leather panel at the head, made a thoroughly restful and harmonious whole. The leather seat of the chair, instead of harmonizing in the same

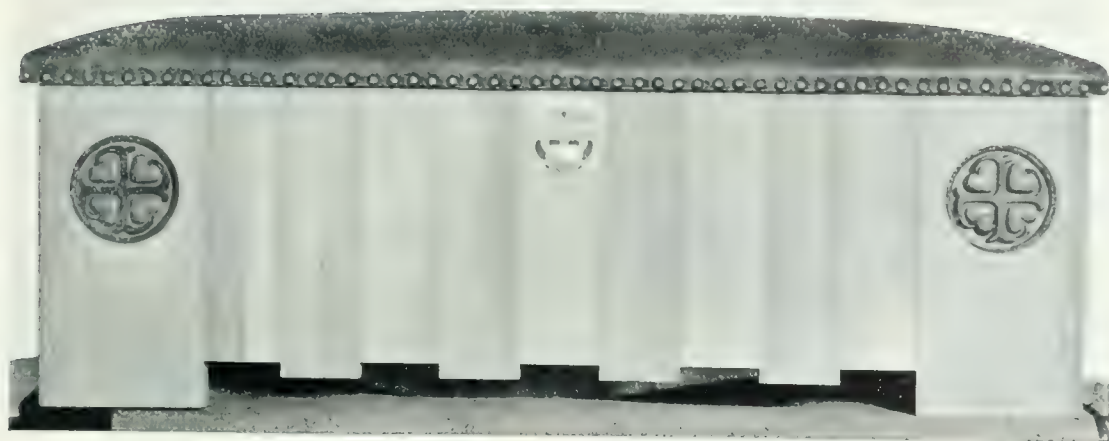


SCREEN PANEL IN LEATHER
BY ELLEN SPARKS

way with the wood, was somewhat crude and raw in colour; a defect well worth remedy in so good an exhibit. The plain sloping back and spacious arms, spreading out into flat ends to hold ashtrays or cup and saucer, breathed a hospitality and comfort not inconsistent with the cleanly simplicity of a work-room. The same incongruity of the leather with its setting was apparent in the otherwise excellent deal chest by Messrs. Neatby & Evans, which had a padded lid covered in a harsh orange tint, eclipsing by its bulk and colour the delicacy and refinement of the wood-work. The most successful exhibit by this designer and craftsman was a screen of peacock-blue leather on green stained wood, ornamented with blue and green enamels set in copper. This somewhat ambitious piece of work was very well executed, and altogether pleasing in effect. The music cabinet in similar green wood was well built and good in design, and was only marred by the insertion of a painted panel, excellently conceived, but in technique quite inferior to

its setting. A second screen also erred in the direction of crudity of colour. Such, however, were by no means incorrigible errors in a very creditable and promising group of exhibits. On a smaller scale, the little firescreen by Sophia Lyndon Smith, of Cheltenham, was one of the most praiseworthy pieces of handicraft, with its simple and well-carved railings of plain, unpolished oak. Screens, indeed, seemed to have formed the favourite exercise of the exhibitors, and ranged from the unpretentious but worthy example just mentioned to the handsome and almost monumental piece of leather-work shown by Ellen Sparks—a three-fold screen with full-length panels representing "Earth, Air, and Water," designed and wrought by herself, and affording one of the most thoughtful and comprehensive displays of fine technique and trained imagination. The

Arts and Crafts at Leeds



OTTOMAN IN BASS WOOD

BY MESSRS. NEAIBY AND EVANS

"Earth" panel was specially vigorous and original in treatment. The same lady showed a simple and pretty sign-board, consisting of an embossed leather panel hung in wrought-iron.

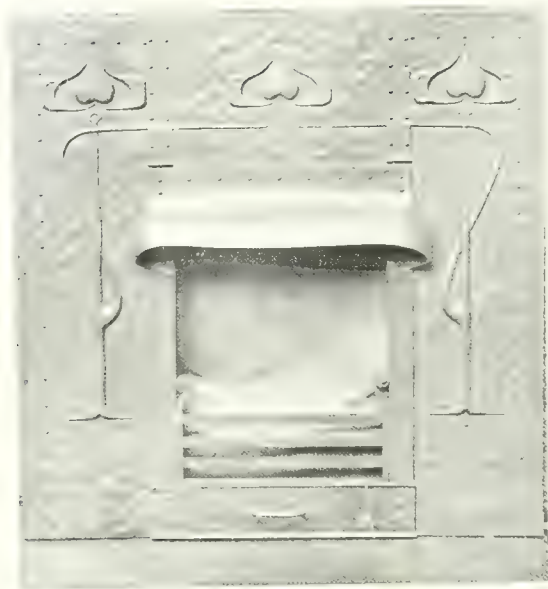
The most beautiful of the smaller fire-screens was by Mrs. Winifred Russell. It was carried out in green wood with side panels of gesso and a centre-piece of *repoussé* brass; a happy combination of materials and colour, and justified by general excellence of technique. Good judgment was shown in relating the parts to each other and subordinating the wood and gesso to the brass, while conveying at the same time the impression of rich detail throughout. Another good instance of the decoration of wood with metal was a neat little cupboard by Alex. F. Smith, of West Keighley, in green wood with modelled copper. Mrs. Russell's screen was one of the few successful experiments in gesso. The



SCREEN

BY MESSRS. NEAIBY AND EVANS

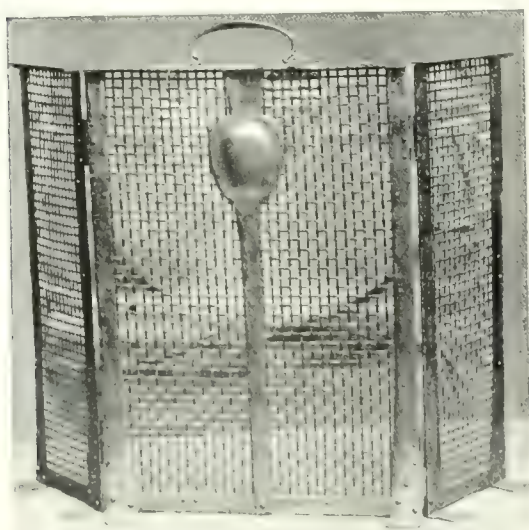
Arts and Crafts at Leeds



WROUGHT COPPER GRATE
BY NORMAN AND ERNEST SPITTLE

remainder were some dainty little picture frames in gilt and bronze-green by Dorothea Foster and Mrs. Gilbert Foster, of Leeds. Their quiet, conventional decoration in low relief was well suited to the painted panels within.

There was very little white plaster modelling on view, and in this field the small studies for design were much better than the finished casts or panels.



FIRE-SCREEN IN WROUGHT STEEL
BY PERCY WORTHINGTON

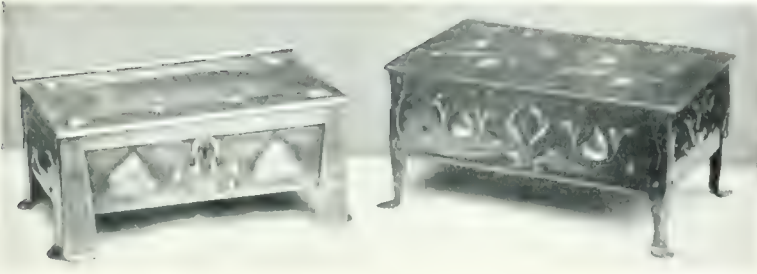
Some models of a design for tiles by E. Perfect, of Bingley, were extremely good in their freshness and singleness of idea and crispness of handling. By the same student were some excellent models for doorplates, shown together with the finished objects in *repoussé* copper. The plaster group, *Paul before Festus*, by Jane M. Hall, of Leeds, was an ambitious treatment of a difficult subject, but showed considerable feeling in the composition and characterisation of the figures.



FIRE-SCREEN IN WOOD, BRASS, AND GESSO
BY WINIFRED RUSSELL

In the metal-work, Messrs. Neatby & Evans were again conspicuous, and their fender in wrought steel, finished rough, was distinguished by its bold simplicity and strength of line. The same exhibitors also showed an excellent series of finger-plates and lock-plates in enamelled copper and fine tin—the latter a very sensible provision for deal doors and such as make no claim to decoration by a costlier metal. Two fire-places in hammered iron and beaten copper, by Norman

Arts and Crafts at Leeds



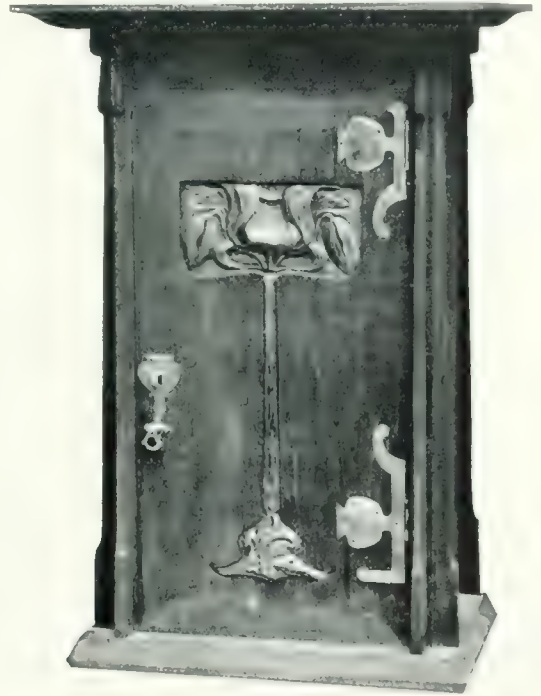
CIGAR BOXES IN WROUGHT COPPER

BY JAMES SMITHIES

almost plain background of bronze-green ; the second, with fender and fire-dogs added, inclined a little to heaviness of finish, as compared with the lightness and refinement of the first.

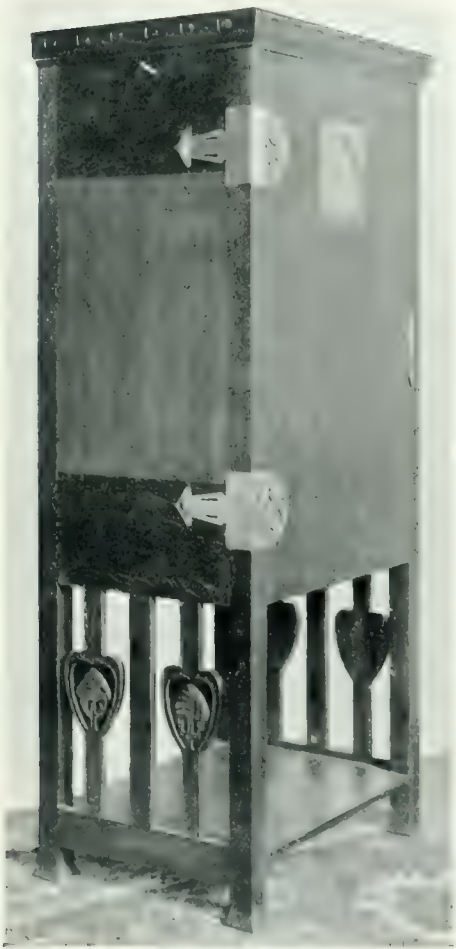
The work of James Smithies, of Manchester, showed considerable advance in technique since the exhibition of his work

and Ernest Spittle, were noticeable, not so much for originality of design as for unpretentious taste and soundness of workmanship, and for the pleasant witness they bore to the steady pressure of good handicraft upon ordinary trade work. The first grate was very simply treated with an



CUPBOARD WITH DECORATIONS IN COPPER

BY ALEX. F. SMITH



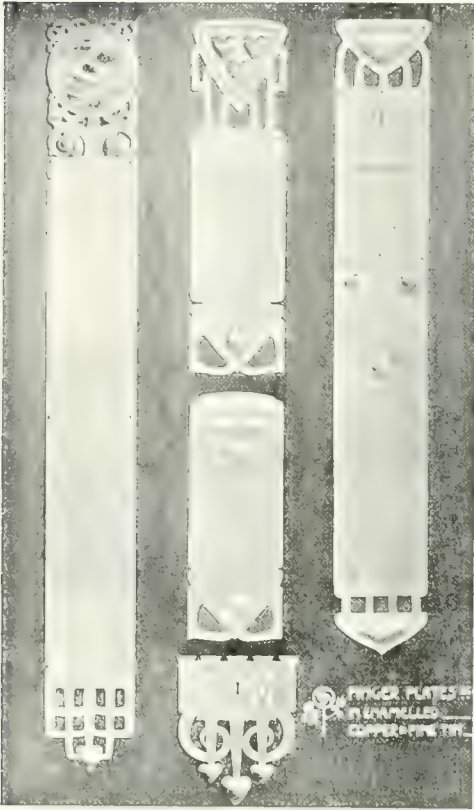
MUSIC CABINET

BY MESSRS. NEATBY AND EVANS

in that city with the Northern Art Workers' Guild in 1898, and his cigar and cigarette boxes in copper and steel were good alike in workmanship and design. The coal-box by the same craftsman, though very well made, showed that common lapse of judgment in the design of such articles—the putting of coal into a square receptacle opened only from the top, whence it cannot be dug or scooped without infinite pains and the almost certain breakage of the shovel.

One of the best caskets was by Evelyn Hickman, of London. This was built of copper and enamel, with steel mounts, treated with a very pretty and

Arts and Crafts at Leeds

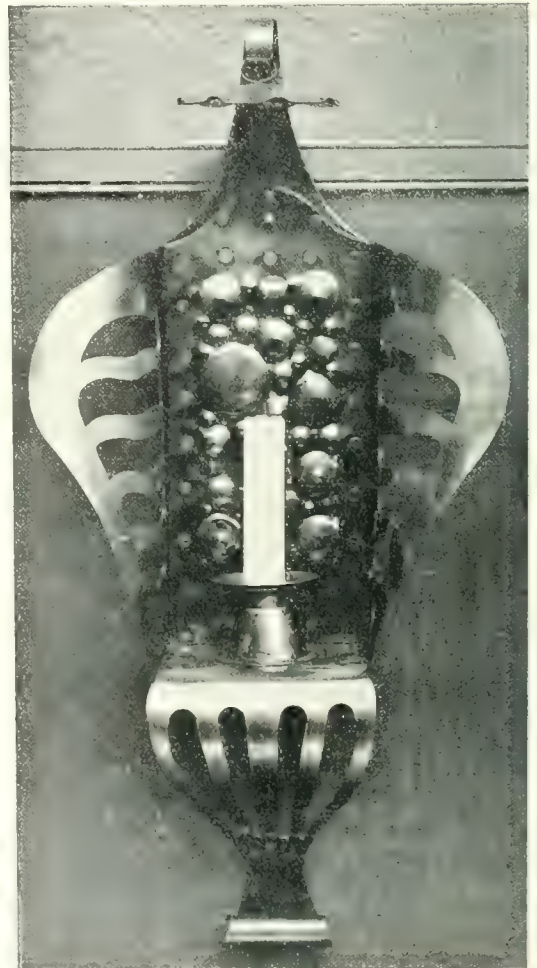


FINGER PLATES BY MESSRS. NEATBY AND EVANS

ingenious shamrock-leaf design decorating the lock-plate and the mounts of the feet. The excellent work of Mabel M. Brunton further established the position of the women-students as the best exhibitors in metals. Her mirror-frame with copper panels was a thoughtful and interesting experiment in the colouring of metal decorated in low relief. The "Sunrise" and "Moonrise" designs on either side were beautiful in feeling and composition, and extremely well executed; and the inscription was a pleasant relief from some extraordinary misquotations of Shakespeare on the candlesticks of another exhibitor. A fire-screen by Lily Taylor and a *repoussé* copper name-plate for Bradford Technical School by Lucy A. Suddards also deserve mention; the latter was only marred by the attachment of an enamelled coat-of-arms, somewhat poor in quality and bearing no relation to the general scheme. The application of copper inlay to a stained glass panel was a novel method illustrated by Geo. S. Gascoyne and Edgar Simpson, and though it seems undesirable to insert opaque material in the midst of glass, beyond what is

necessary to carry it, the design showed considerable taste in invention, and might perhaps be fairly applied to a door or screen where light is of secondary importance. Among the jewellery, the work of Edgar Simpson was a feature of admirable distinction and charm. Within a limited range of materials, chiefly of oxidised silver, with pearly and silvery enamels, and an equal restraint of form and ornament, he attained a surprising variety of design and choiceness of colouring, comparing well with the best recent examples in this kind. The enamels of W. Snelling Hadaway, in their green and purple brilliance, were an interesting contrast to these sober gems, and his necklaces and other ornaments sustained the beauty of their tints by dainty and graceful workmanship. There were also some good enamels by the students of the Central School of Arts and Crafts.

Needlework and various textile exhibits covered



COPPER SCONCE

BY JAMES SMITHIES



EMBROIDERED CUSHION BY ETHEL WRIGHT

a large section, and the embroideries reached a high level of technique, though very little originality of design was apparent. The quality of the fabrics shown by the Windermere, Canterbury, Haslemere, and Irish weavers was excellent; and some of the stencilled decorations of cloths and draperies were more distinctive and interesting than the needlework. In the latter, the cushion embroidered by Ethel Wright was one of the best examples of beautiful work bestowed on a worthy subject. But here, as in the other classes, the prolific output emphasised the need of a higher standard of design, and a more rigorous discipline of amateur workers.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The chief pictures in the Winter Exhibition of the new English Art Club were Mr. P. W. Steer's *Nidderdale* and *The Home Meadow*; Mr. W. W. Russell's *Wooded Lane* and *Duck Pond*; Mr. George Thomson's *Penmaen Cliffs*; Mr. J. L. Henry's *Kent Cornfields* and *The Mill Pond*; Professor Brown's *Grimbald Crag*, *Knaresboro*, and *The Avenue*; and *The Escaped Bird*, by Mr. H. Tonks. All these are memorable as landscapes of admirable quality, and completely in accordance with the best traditions of the Club. Of the figure-paintings, the most notable were *The Toilet*, by Mr. W. W. Russell, and two equestrian portraits by Mr. Charles Furse. Some delightful flower studies by Mr. F. E. James, the pastels by Mr. H. B. Brabazon and Mr. Arthur Tomson, and the water-colour landscapes by Mr. A. W. Rich, added considerably to the interest of the Exhibition.

A very strong and decisive sketch, a portrait of *Sidney Whitman, Esq.*, painted by Professor Lenbach, was one of the most remarkable accomplishments in the Exhibition of the Society of Portrait Painters; and there were, besides, pictures of special importance by Mr. G. F. Watts, Mr. Orchardson, and Ford Madox-Brown. Of the other contributions the best were Mr. R. Jack's *Mrs. Donald Smith*, Mr. W. Llewellyn's *Gwen*, Mr. F. M. Skipworth's *Marie*, the Hon. John Collier's *Joyce*, Mr. J. Guthrie's *The Late Alexander Osborne, D.L.*, Mr. Harold Speed's *Lady in Yellow*, M. Gabriel Nicolet's *Miss Beaumont*, Mr. Robert Brough's *Surgeon-Colonel T. G. Gallwey, C.B.*, and Miss B. Macdonald's *Miss Heanly*. There were, too, some good drawings by Mr. C. H. Shannon and Mr. W. Strang.



PASTEL "ST. GENEVIEVE" BY GILBERT FOSTER. GESSO FRAME BY MRS. GILBERT FOSTER

The new Roman Catholic Cathedral at Westminster, now rapidly approaching completion, offers some magnificent opportunities for the artist-decorator which it is to be hoped, in the cause of all that is good in art, may be taken full advantage of by those who are responsible. To avoid the banalities of the ordinary

trade-decorator, British or foreign, is of the highest importance, if the building is to become a worthy expression of what is truest and best in decorative art. We hear with pleasure that Mr. Frank Brangwyn has been asked to prepare a design for one of the principal mosaics, and we heartily congratulate the architect on his choice of so entirely capable an artist. If the remainder of the work is intrusted to men of equal artistic ability, the result is certain to give to the building an artistic value surpassing that of any modern structure in London.

Studio-Talk

The French Government has purchased from Mr. Alfred East, A.R.A., an admirable picture entitled *A Passing Storm*. This act of the French Government, when viewed in conjunction with others like it, is something more than a gracious compliment paid to a man of genius. It is also a most welcome evidence of that international goodwill which the arts, both old and new, foster today, notwithstanding the rivalries of commerce and of politics.

We are able to give this month an illustration of Mr. Frampton's completed design for the patriotic bronze medal with which the Corporation of the City of London intends to commemorate the City Imperial Volunteers. On the obverse side heralds call the men to arms, and a seated female figure, emblematical of militant London, gives the freedom of the City to a Volunteer equipped for active service in South Africa. Around this female figure, as a symbol of strength and endurance, the designer has placed a bough of English oak. On

the reverse side, guarded by guns, and nailed to a tall staff, the C.I.V. flag and the Union Jack fly together above a hill; while the sun, just risen, throws his light equally on all sides—an emblem of that temperate, even-handed justice and freedom which alone can give both the strength and the pride of unity to a vast empire divided by the seas into far-scattered repetitions of the Mother-country. Mr. Frampton, again, in the hill surrounded by oak saplings, has symbolised one other thing, namely, the seeming inevitableness of growth in the new territories added to such an Empire. Below all is an inscription:—"The City of London Imperial Volunteers, raised and equipped for the War in South Africa by the citizens of London. Formed December, 1899; returned to London, October, 1900."

Mr. Jahn's challenge trophy, illustrated on page 262, was made last summer for the committee of the Wolverhampton Floral Fête, one of the three most important flower shows in Great Britain.

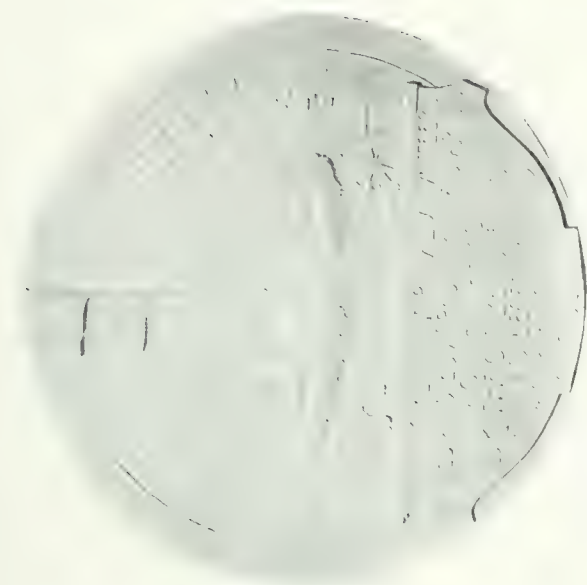


"A PASSING STORM"

BY ALFRED EAST, A.R.A.

(Purchased by the French Government for the Louvre.)

BRONZE MEDAL TO COMMEMORATE
THE CITY IMPERIAL VOLUNTEERS
BY GEORGE FRAMPTON, A.R.A.



Studio-Talk

Hitherto the prize awarded has been a trophy of the too-familiar commercial kind, and it is said that a much better sort of workmanship would not have been encouraged last year but for the efforts made by THE STUDIO to popularise improved types of silver trophies and sporting cups. Those efforts, we are informed, struck the attention of Mr. F. Beck, an architect well known in the Midlands; and it was soon decided, thanks in great measure to his influence, that the question of thorough good craftsmanship being a very important one, a challenge trophy should be made expressly for the flower show.

The commission was given to a local artist. It is a pleasure to note this fact, for the provincial custom of sending to London for uncommon work in silver cannot be regarded as a good custom, since it tends to centralise a great craft which ought to thrive well in all towns of any importance. It is a custom, therefore, strongly hostile to the national value of the provincial schools of art-training. These institutions are of no real use to

the State if they fail to supply its towns with a sufficient number of skilled craftsmen and well-trained designers; and it is common knowledge that such men will not remain in places where they are not appreciated.

In truth, what the art-movement needs to day is the influence of that "local patriotism," or pride of local citizenship, which in the old days was a source of such potent encouragement to every kind of art-work in European towns and cities. The same influence still operates here and there, as in Glasgow; but it is quite unknown in many Scottish and English towns; and for this reason, among others, we hope frequently to call attention to such useful commissions as the one which Mr. Jahn has carried out for the Wolverhampton Floral Fête. His challenge trophy is of silver, beaten and oxidised, with three bright enamels on the cover. It is an excellent piece of work, though blemished by some defects, notably of spacing in the description. The word "floral," for example, is divided by the metal strap in a manner very interesting to a philologist.

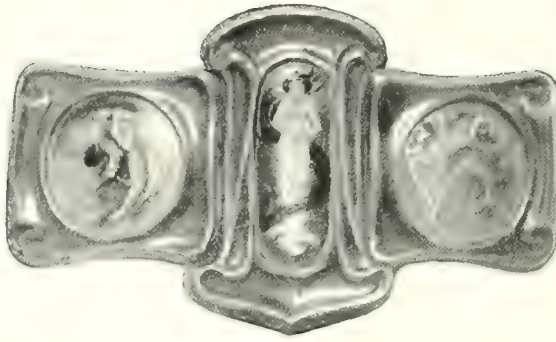


CHALLENGE TROPHY

DESIGNED AND EXECUTED BY A. C. C. JAHN



"AT THE EIFFEL TOWER"
BY C. F. UNDERWOOD

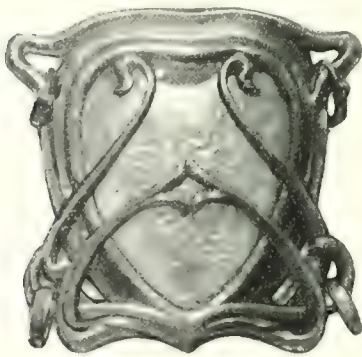


BUCKLE WITH ENAMELS

BY A. C. C. JAHN

Mr. Jahn is also represented here by two good buckles—one in beaten steel, the other in tooled silver. In each, enamel has been used with success, and it will be noted that the three little figure subjects show better

another page THE STUDIO shows one of these pictures, which fixes upon the paper the once daily-repeated scene made by those who found themselves nearing the Eiffel Tower, and forced to study it. In the painting the colours are as deftly handled as the drawing; and whoever knows his Paris feels himself once again at the Exposition, with recollections of the immense fatigue of his sight-seeing, touched with the relieving memory of restful intervals in the restaurants and on the river boats, which carry the mind away from the capital, to float with the atmosphere as far as the green patches and white-yellow villages beyond the crowds. Had it been possible to have shown another of



BUCKLE WITH ENAMEL

BY A. C. C. JAHN

drawing than is usually seen in present-day enamels.

We are indebted to Mr. Julian Ralph for the following note on a drawing by Mr. C. F. Underwood, reproduced on page 263:—"The artistic world of London has just been joined by the very finished illustrator, Clarence F. Underwood. He is a former member of the Art Students' League of New York, who gravitated, as so many of the American artists have done, to Paris. There he absorbed the best influences, while working enthusiastically at a series of drawings, one of which was published in America every week during the past three years. On



PROCESSIONAL CROSS IN SILVER AND ENAMEL

BY KATE FISHER

(See *Liverpool Studio-Talk.*)



DESIGN FOR PRINTED SILK HANGING BY WINIFRED M. HORTON

Mr. Underwood's pictures done in pen and ink, it would have been seen how strong, free, and confident is his use of line. We wish him well here, yet need harbour no doubt of his future, because he has never faltered since he ended his student practice, and stepped out into the more crowded path."

LIVERPOOL.—The success of the Mount Street School of Art in the National Competition and at the Paris Exhibition was referred to in No. 92 of *THE STUDIO*. The exhibition of the students' work since held in connection with the annual prize distribution contained many admirable designs, a few of which we are enabled to illustrate here.

Good designs for metal work and jewellery were shown by several students, the most noticeable being the pierced steel door furniture by Miss Nora Evers-Swindell, the bronze door knocker by G. E. H. Rawlins, a door knocker by Miss Violet Brunton, and another door





PAINTED NURSERY FRIEZE

BY WINIFRED M. HORTON

knocker and a silver and enamel processional cross by Miss Kate Fisher.

Miss Jessie Malcolm's wrought iron work claims notice, together with a very graceful and effective electric lamp by Miss Nina Morrison. There was a spirited treatment of fish forms in the pierced and chased silver panel for a piano by Miss Olivia Rawlins, and again in the silver and enamel belt, buckle, and brooches by Miss Annie McLeish.

Tasteful and original designs were noticeable in the silver and enamel brooches, pins, buckles, and pendants by Miss Florence Laverock and by Miss Minnie McLeish. We are able to give illustrations of a *Design for Church Banner* and a *Page Decoration* by Miss May L. G. Cooksey, who also exhibited a very successful painted panel, *Girlhood of the Virgin*, designed for the altar of St. Anne's Church, Edge Hill, Liverpool.

Amongst the fabrics, the shell and seaweed design for *Linen Damask Tablecloth* by Miss Helena G. Shaw, and the printed silks and hangings by Miss Mabel Syson and Miss Winifred M. Horton, claim the premier place. An illustration of an excellent *Embroidered Banner*, by Miss Minnie McLeish, is here given.

One of the finest pieces of design and work in the exhibition was a *portière* in appliqué and silk embroidery by Miss Constance Read. Its admirable drawing of the Angel of Sleep and the groups of slumbering elves made a highly decorative composition, most effectively carried out in rich colour.



DESIGN FOR A HANGING

BY MABEL SYSON

Studio-Talk

Miss Winifred M. Horton showed herself capable of varying her treatment of the figure in design in her *Painted Nursery Frieze*, as compared with her silk hanging previously mentioned. A page decoration entitled *March Weather*, by Miss Annie McLeish, had a good decorative character, while very effective posters were produced by T. Clinton Balmer, Miss Minnie McLeish, and Miss Annie McLeish. The very useful equipment for lithographic colour-printing and for copper-plate etching



DESIGN FOR WROUGHT-IRON SIGN

BY JESSIE MALCOLM

recently added to this School, enables the whole process of designing and printing to be carried out in a thoroughly practical manner by the students under the immediate superintendence of the Head Master, Mr. Fredk. V. Burridge, R.E., who, in the general field of drawing and painting and design, is ably assisted by Mr. R. R. Carter and Mr. Arthur H. Baxter.

Under the newly-appointed instructor in modelling, Mr. J. C. McClure, the work of several of the students showed great promise, *A Carved Basin of a*



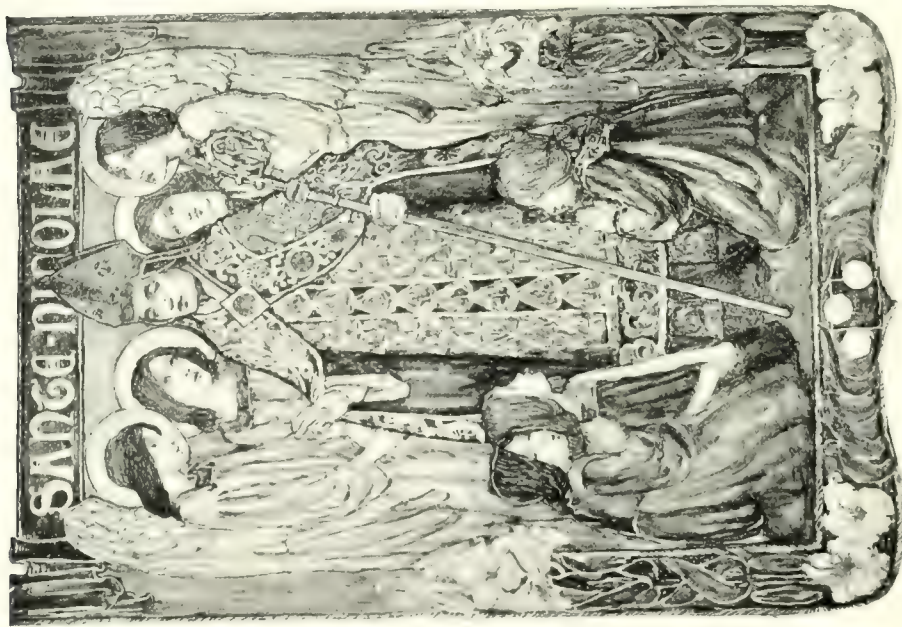
LITHOGRAPH IN THREE COLOURS

BY ANNIE MCLEISH



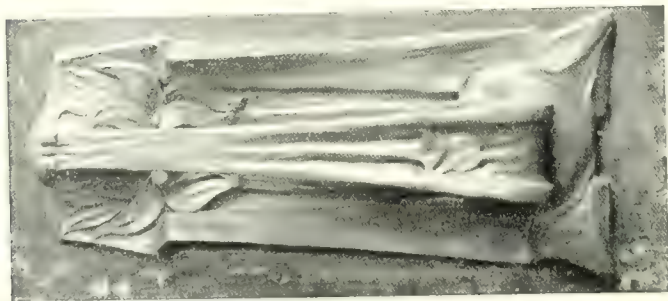
DESIGN FOR A HANGING

BY MABEL SYSON



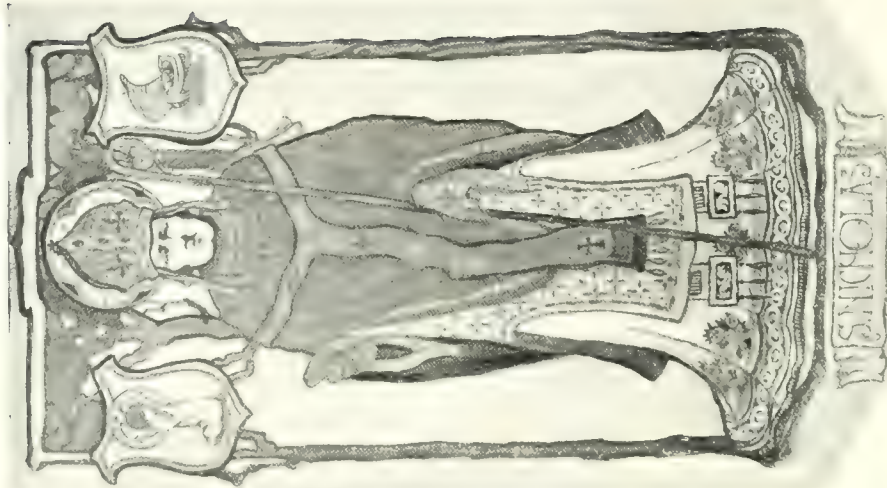
DESIGN FOR A CHURCH BANNER

BY MAY L. G. COCKSEY



DESIGN FOR A
DOOR KNOCKER

BY VIOLET
BRUNTON



DESIGN FOR A
CHURCH BANNER

BY MINNIE MCLEISH

Studio-Talk

Wall-Fountain and a *Bust from the Life*, by May L. G. Cooksey, being among the more prominent successes.

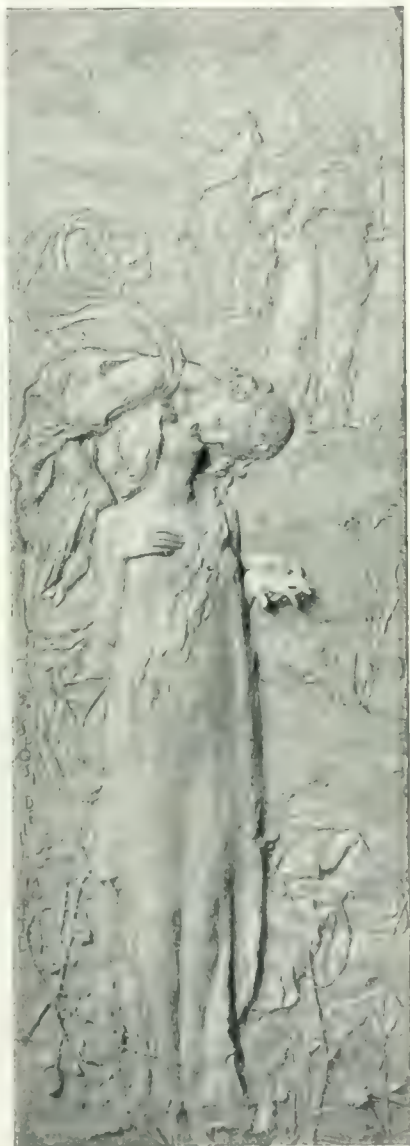
H. B. B.

EDINBURGH.—For many years Mr. J. Lawton Wingate has been regarded in Scotland as an artist of very exceptional gifts, and if his name is practically unknown in London, it would be difficult to mention any contemporary landscape painter whose work possesses the charm and variety revealed in the exhibition of Wingate's works recently held in the Scottish Gallery. The sea and the mountains he rarely paints, but moorland and pasture, woodland and harvest-field, burnside and country lane, under fifty different effects of light and atmosphere, figure in the fifty-odd canvases shown; and almost all are informed by a rare and highly poetic apprehension of Nature's beauty. In the past Mr. Wingate has achieved his chief successes in dealing with evening; but while he remains a master of sunset in all its moods, from the elegiac tenderness of mellow and subtly-graded greyness to the imposing pomp of scarlet and gold and purple, his studies of these effects do not outshine, as they used to do, his painting of daylight. Some of his harvest scenes and pastorals, in which chords of silvery white and yellow, blue and grey, are interwoven to produce cool, delicate harmonies, are as full in tone and carry as well as the most glorious of his sunsets. Moreover, the skill in composition shown in this series of landscapes marks a distinct increase in a power which is not quite

spontaneous with this painter, whose instinct moves to the tender beauty of nature and to the poetic significance of atmospheric effect rather than to the dictates of art. A number of shore pieces and of landscapes, in which the sea lay quietly on the far horizon, painted in Arran and Cantyre, added further variety to the collection. But more unusual in motive were several studies of moonlight, in which he had succeeded in great degree in the difficult feat of painting the colour of night illumined by the moon; in a way, a more difficult problem than the moonless night from which Mr. Whistler has evoked such pictorial beauty.

To all lovers of nature and art this little exhibition was a delight and a refreshment. A week after the show opened scarcely a picture remained unsold—a material success as creditable to the public as it was deserved by the artist.

J. L. C.

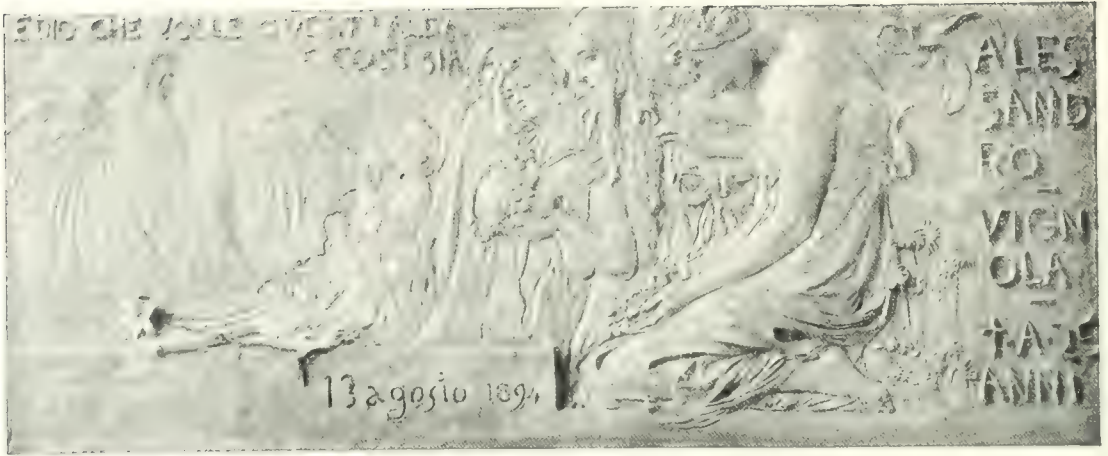


"THE BRIDES OF DEATH"

BY LEONARDO BISTOLFI

TURIN. — Among the young artistic revolutionaries of Italy who, happily, have rebelled against the tyranny of academic tradition, one of the foremost is Leonardo Bistolfi, the Piedmontese sculptor, whose first exhibition in Turin a year or two ago revealed to the public at large great gifts known only hitherto to his most intimate friends and fellow-citizens. In M. Bistolfi we find that rare combination—the artist-poet, endowed, moreover, with a profound and meditative spirit; the possessor of a literary gift, both for prose and verse; an infatuated musician—a violinist—and, in secret, a landscapist in his leisure moments.

Naturally, in such a man, abstract ideas pre-



"THE SPIRITS OF YOUTH WEeping AT THE GRAVE OF A YOUNG POET"

BY LEONARDO BISTOLFI

dominate, and it is one of the most interesting points about him that he should have endeavoured to realise them by plastic methods. This tendency of his led him quite early in the direction of allegory and symbolism, especially to the consideration, in all its various aspects, of the problem of death and the life beyond; it inspired him also

to attempt to "fix" those ideas in plastic form, through the medium of a series of monumental works of the highest interest. Thus, not without reason, has he more than once been styled "Le Sculpteur de la Mort."

Bistolfi was born at Casale Monferrato

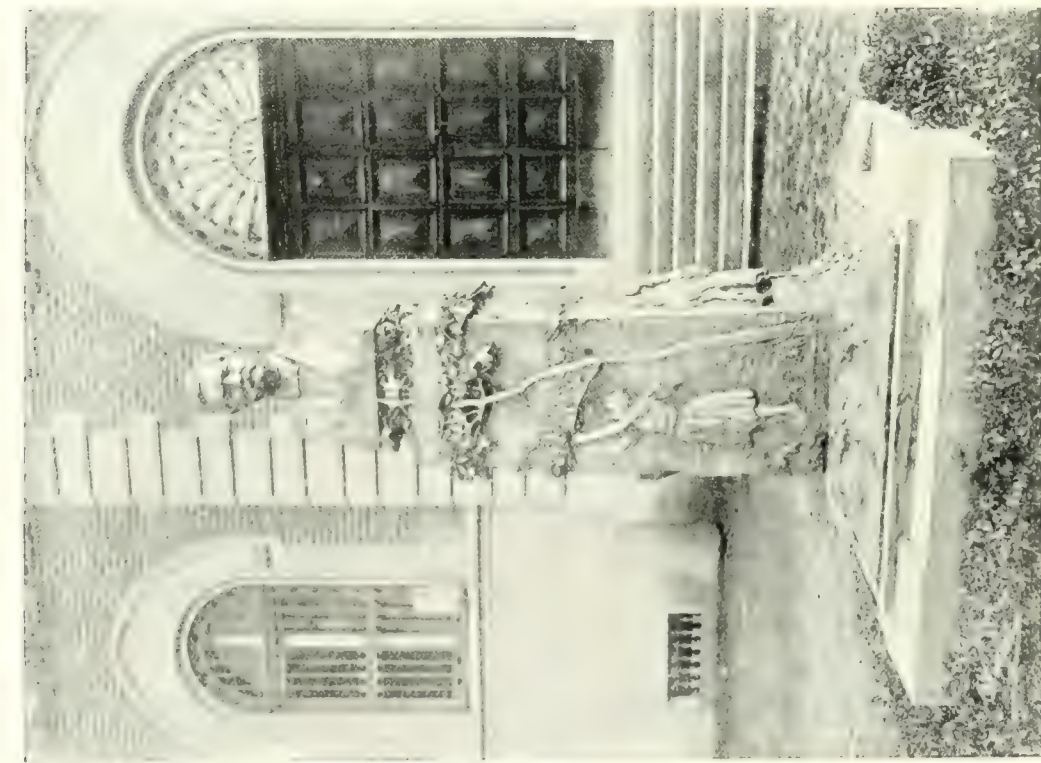


PLASTER MODEL FOR A MONUMENT

BY LEONARDO BISTOLFI

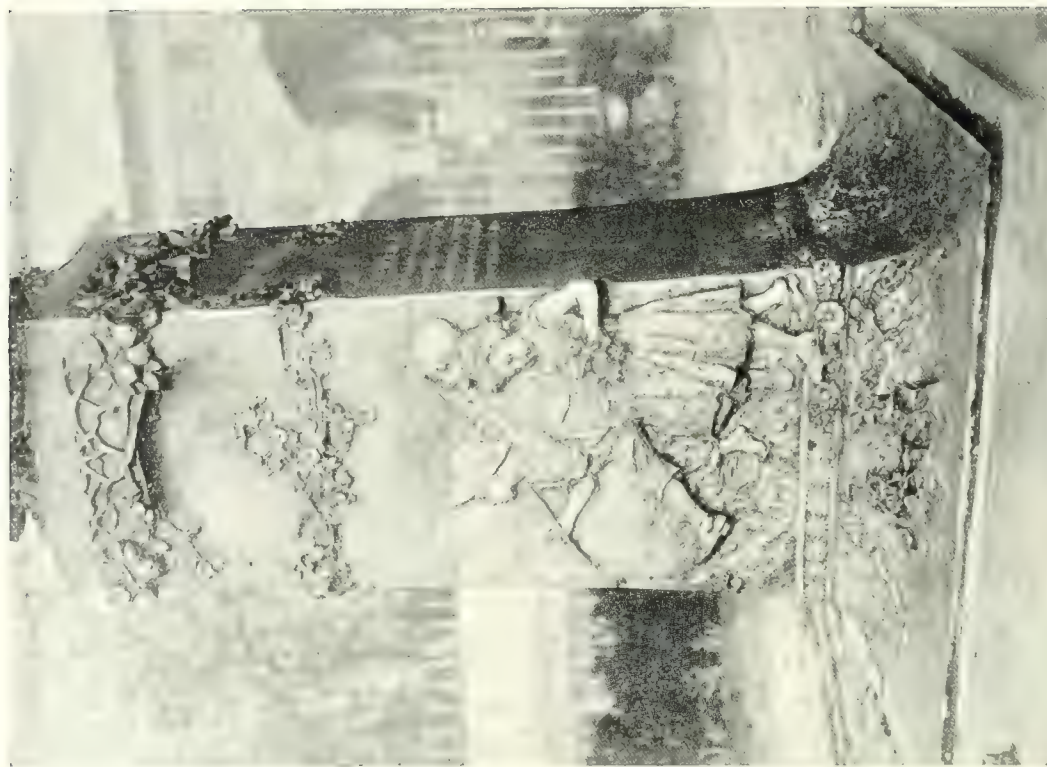


"THE SPHINX" SEPULCHRAL
MONUMENT. BY L. BISTOLFI



MONUMENT TO LUIGI REY

BY LEONARDO BISTOLFI



PORTION OF THE BASE OF THE LUIGI REY MONUMENT

BY LEONARDO BISTOLFI



"LA MORT, CONSOLATRICE DES MISÈRES HUMAINES"

BY PILADE BERTIERI

(Piedmont) in 1859, his father, a sculptor in wood, dying when his son was still a child. At a very early age young Bistolfi was sent by the municipality of his native town to the Academy of Fine Arts at Milan, and then to that of Turin, the town wherein he has ever since resided. Strange to say, this poet, this idealist, this would-be solver of the great problems of existence, started with a series of crudely realistic works, which, however, were in no sense vulgar. Herein we have the explanation of his little terra-cotta group, *Les Blanchisseuses*, the realism of which, while shocking the *bourgeois*, also covered the author with academic reprobation, and excluded him from a certain exhibition. But the sane side of his ability, the steady striving after expressive vitality, soon made itself apparent, without any trace of coarseness, in his subsequent works—little groups of rustic character, lacking neither in humour nor in poetry. An excellent example is his *Le Bouvier* (El Boaro), a fine life-size statue.

But these bronzes, full of life and spirit, sometimes poetical, as they are, reveal but a small part of their author's artistic individuality. One must go to his large monumental works to obtain an adequate idea of his view of life, his æsthetic tendencies and the force of his genius. Most of his mortuary statues and bas-reliefs are to be found in the lonely cemeteries of small provincial towns. The titles alone of some of these works suffice to indicate the sculptor's idealistic tendencies—for example, *Le Sphinx*; *La Beauté et la Mort*; *Les Esprits de la Jeunesse sur le Tombeau d'un Jeune*

Poète; *Les Épouses de la Mort*, and *La Douleur confortée par les Souvenirs*.

As one can see, the spirit of these representations is altogether ideal and allegorical, the forms embodying the artist's ideas, disdaining all thought of physical individuality in their endeavour to attain a higher, impersonal beauty.

There is one side of M. Bistolfi's work which demands special notice, and that is his conception of monumental art. He is almost the creator—certainly the most forcible interpreter—of a new tendency in monumental sculpture, which in his hands assumes an entirely new form. Circumstances hitherto have not allowed him to achieve the absolute realisation of his ideas, but the three studies for the monuments of General Garibaldi at Milan, the Duke of Aosta at Turin, and the brothers Cairoli at Pavia, are undoubtedly the three most original and complete manifestations of what is styled *La sculpture de l'idée*. Accompanying these notes are reproductions of some of the most important of M. Bistolfi's fine works.

The annual exhibition of the Society of Fine Arts brought to the front a young painter for whom a brilliant future may be predicted. M. Pilade Bertieri, whose remarkable studies were not unknown, exhibited a large canvas, *La Mort, Consolatrice des Misères Humaines*, now reproduced, which reveals gifts of a profound order. Painted



"SPRING

"THE FOUR SEASONS"

BY EDOARDO GIOJA

with a breadth and a fluidity of touch, an assurance and a technical skill rarely possessed by so young a man, this scene, wherein Death attracts and receives to its bosom these wretched relics of humanity—the old and decayed, the mad, the lunatic, the hysterical, the sick and the blind—with the setting sun ablaze on the horizon, and displaying a long procession of unhappy ones in an avenue of cypresses, impresses the spectator intensely, not only by the honest originality of its conception, but by its masterly *technique*. The picture, I may add, has been bought for the Turin Gallery.

ROME.—Many of the excellent remarks made in THE STUDIO on the subject of Sir James Linton's latest decorative picture may justly be applied to the unceasing and original labours of some of our Italian artists, who, scorning cheap successes, really understand the religion of art. It is unnecessary, however, with the reproduction of the *Quattro Stagioni* before the reader's eyes, to insist on the point, for all now can see that my opinion of this work is honest and positive.

E. T.

The author of these four works is Edoardo



"SUMMER"

"THE FOUR SEASONS"

BY EDOARDO GIOJA

Gioja, of Rome, one of the most fresh and vigorous of our modern Italian artists—an alert and many-sided personality worthy of ranking with the brightest spirits of the Renaissance, such is the power and passion he infuses into his works, notably his seascapes and flower pieces; such the originality, the force, of his carvings on wood and, especially, on leather.

But there will be other opportunities of dealing generally with his varied and potent work. For the present it suffices to say that the noble pictures

representing the *Four Seasons* formed the chief adornment of the recently-closed exhibition of the important Art society known as "In Arte Libertas," held in Rome. Both from the impeccable solidity of the drawing and the boldness of the colouring these may justly be regarded as among the most important and beautiful productions of the past year. The opal of Spring, the topaz of Summer, the deep amethyst of Autumn, and the sapphire of Winter—these are the thematic notes of the work, and they have been manipulated with convincing brilliancy.

R. P.



"AUTUMN"

"THE FOUR SEASONS"

BY EDOARDO GIOJA

MUNICH.—Some weeks ago the new Bavarian Museum was opened, with due ceremonial, to the public. The old building, erected during the reign of King Maximilian II., had served its purpose only thirty years, its space becoming too confined for the numerous works collected within that period. Moreover, the whole arrangement of the building and its style (an ugly *pot-pourri* labelled "Sicilian Gothic," to make it more acceptable) had gradually become unbearable to all people of refined taste. The Bavarian Landtag granted four million marks (£200,000) for a new building; competitive designs were invited, and the well-known Munich

architect, Gabriel Seidl, carried off the prize. The new edifice was completed, and all the collections were transferred to their present home, within the comparatively short period of six years. Without exceeding the amount voted by Parliament, Gabriel Seidl has now finished his work, which impresses one as being both handsome and homelike, and of which it may be said that its charm will extend far beyond the city itself, while it will surely serve as a model for many another building of the same kind.

Gabriel Seidl is the chief of a group of architects who combine with the cultivation of certain local



"WINTER"

"THE FOUR SEASONS"

BY EDUARDO GIOJA

traditions a leaning towards the Old German style. They have succeeded during the past two or three decades in imparting to many portions of Munich, new and old, an architectural stamp of their own, the fundamental principle of which is that generally known as *bürgerliche barok* — or "ordinary irregular." This style, which is less heavy and more sober than the German "high" or "late" Renaissance, and simpler and more dignified than the "Rococo," meets all the requirements of middle-class comfort, and may be equally well employed on a grander scale.

Although Seidl has largely assisted in creating

and developing this style, he is no less at home with others of an older type. But the knowledge and the ability shown by him in the adaptation of antique forms give no evidence of mere "erudition," for Seidl has very little eclecticism, to use the word in its worst sense. He combines with a clear perception of simplicity and utility a really poetical feeling for all that is specifically artistic in the architectural creations of former times. He loves the beautiful creations of the old masters with a passion which is not only tender and devoted, but strong and creative as well. His understanding of bygone styles is not confined—as is so often the case with men of average gifts—to the

external features of the ornamentation, but includes a complete realisation of the whole tendency of the scheme, as expressed, not by detail alone, but far more by the proportions of the entire building, by the distribution and the effect of the distances.

Thus qualified, Gabriel Seidl approached the task of creating, for the treasures of many centuries, collected during many decades, a home which was not only to afford them shelter, but was to restore them to new artistic life. Being intimately acquainted, from his youth up, with the collections in the Museum, his first object was to display everything in such a way as to suggest what its effect must once have been in everyday life. Most museums representative of applied art and civilisation—and to this class the Bavarian National Museum belongs by reason of its aim and scope—take the form of *herbaria*. Seidl's idea was to create a garden, and what he proposed to do he has done. He did not erect a gigantic building, rising symmetrically, and revealing a uniform style; instead, he created a picturesque group of buildings of different heights and various styles, surrounded by courts and gardens—apparently a very loose-jointed and, so to speak, polyglot scheme, whereon, however, is impressed the stamp of complete unity as to the exterior, while internally, thanks to its admirably clear and practical subdivision, it gives the impression of a living organism.

Leaving the turrets and the central portion out of the question, the whole edifice is restricted in elevation to a lofty ground floor, with one additional floor. A portion of the basement will, however, be used as a museum. A number of peasants' rooms will be arranged there, and on the second story of the middle block an attractive and interesting collection of small plastic figures, representing the birth of Christ the adoration of the Magi, &c., has found a place. The ground floor contains collections illustrative of the advance of civilisation, displayed in forty-eight rooms, each depicting a certain epoch in characteristic detail, and its general style. Herein Seidl has displayed in an astonishing degree his wealth of ideas, his knowledge of Bavarian architecture, his inventive genius and his poetic force—all revealed in masterly *crescendo* and *decrescendo*, beginning quite simply with prehistoric collections and Roman antiquities discovered on Bavarian soil, advancing through the severe earnestness of the Romantic and the stiff beauty of the Gothic periods to the all-prevailing

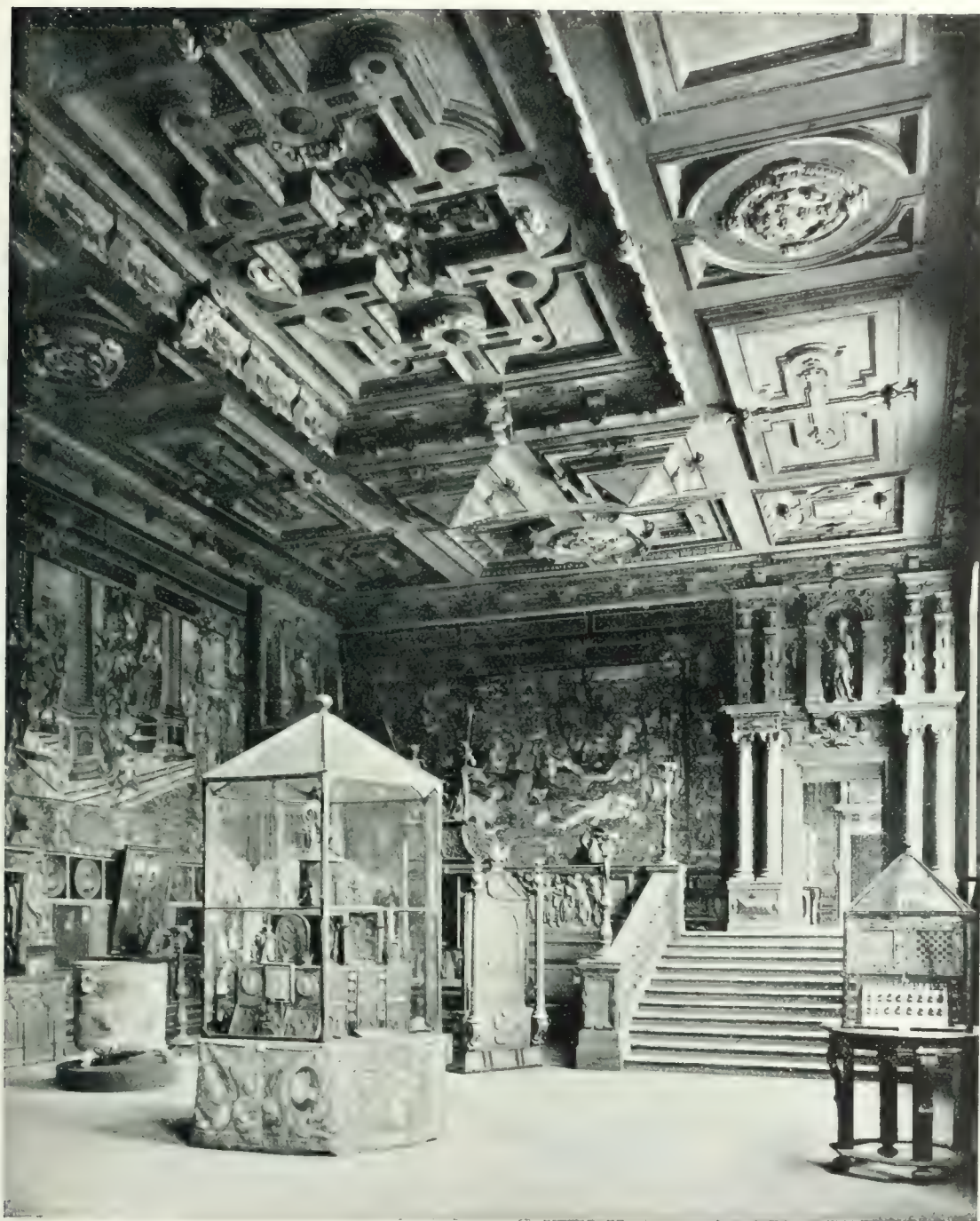
glamour of the Renaissance, to the pompous development of the splendours of the sovereign princes of the seventeenth and eighteenth centuries; then gliding into the simple grace and elegance of the homely tranquillity of Louis XVI., and the coldly classic tendency of the first decades of the nineteenth century.

Passing through these rooms one seems to be, not in a museum, but in the castle of some prince who is devoted to art and antiquities, precious objects and curios, and collects them, not because he is possessed by a passion for collecting, but because he takes delight in beauty of every kind. The outlook from the windows, which open either on to snug gardens or the broad green expanse of the great park, known as the "English Garden," completes the illusion that we are strolling through a princely domain, far from the turmoil of a big city. Nor is this impression lost as we ascend to the upper storey, containing the special collections. The various rooms, thirty-four in number, filled with iron-work and the products of the goldsmith's art, with textile industries, glass and ceramics, etc., etc., again and again present new and harmonious *ensembles*, thanks to the beautiful subdivision of space, the ever-varying decoration of ceilings and walls, and the skilful disposition of the show-cases.

Quite apart from South Kensington—which is, of course, *hors concours*—there are other museums containing larger and more valuable collections than that of Bavaria, but surely there is none which affords the beholder so much æsthetic delight. One feels a true pleasure at the sight of all these rare and beautiful things, which effectively disposes of the objections—often justly urged—to the modern museum system. Neither the Musée Cluny in Paris, nor the Germanic Museum of Nürnberg, nor the Swiss Museum in Zürich is altogether so satisfying as that which I have briefly described, interesting as each and all of them may be.

It should be said that Gabriel Seidl has had an indefatigable assistant in the sympathetic and gifted Rudolf Seitz, who, by his distribution of the objects in the new rooms, rounded off the artistic work of the architect. Both artists have created a life-work which will remain after they are gone, and be a joy to many generations to come.

G. K.



THE NEW NATIONAL MUSEUM
AT MUNICH. HALL OF THE
ELECTOR MAXIMILIAN I



THE NEW NATIONAL MUSEUM
AT MUNICH. HALL OF THE
ELECTOR MAXIMILIAN I.

PARIS.—Mr. Walter Sickert is an artist of infinite sensibility, at once keen and delicate, as the fifty pictures exhibited by him at Durand-Ruel's triumphantly proclaim. The *motifs* which he chiefly affects in his delicately harmonious and striking manner are old street corners, the intimate aspects of which he seizes with infallible certainty as witness his *La Maison blanche*, *La Rue du Mortier d'Or*, *Santa-Maria della Salute*, *San Marco*, *La Piazzetta*, or *Le Pont du Rialto*. Best of all, I think, are these Venetian scenes, for he has succeeded in translating the melancholy, funereal atmosphere of the ancient city of the Doges with true originality, in the sombre tints and silent harmonies that only the modern sensitive eye can perceive, only the brush of the true artist realise. An influence predominates in Mr. Sickert's art—that of the author of the *Harmonies* and the *Nocturnes*, James Whistler, of whom one must needs think—and I say it without reproach—when looking at some of the young artist's work. Mr. Sickert's exhibition was a great success so far as all those who love refined and delicate art are concerned. They are many; but not so many as one might wish; for it is only too evident that loud, coarse work and vulgar effects are becoming more and more attractive to the public.

G. M.

REVIEWS.

Sir Joshua Reynolds. By SIR WALTER ARMSTRONG. (London: W. Heinemann.) Price £5 5s. The author is to be warmly congratulated upon this biographical and critical work dealing with the first President of the Royal Academy. He has treated his subject with admirable impartiality and fairness, and we do not hesitate to say that the paintings of this great English portraitist, with their many excellences and shortcomings, have never been more carefully appraised than in this volume. The comparisons which Sir Walter Armstrong makes between the compositions of Sir Joshua and those of his great rival, Gainsborough, are of especial interest, for they enable the reader fully to realise the distinctive qualities of the two masters. The main portion of the work is biographical and contains many extracts from letters and other sources which help us to appreciate the condition of the painter's surroundings, and the progress of his labour. Chapters are devoted also to the consideration of Sir Joshua as a man, of the nature of his art, and of his position as a writer and theorist. A catalogue of paintings is also appended. The large number of

exquisite photogravures, carefully printed upon heavy plate-paper, with which the book is interspersed, add materially to its value. The frontispiece is a reproduction of *Nelly O'Brien*, a painting which in many respects may be looked upon as one of the finest, if not one of the most typical, of Sir Joshua's productions.

The Bosboom Portfolio. (London: Holland Fine Art Gallery.) Price 30s. net.—An exhibition was recently held in Amsterdam at the Royal Society of *Arti et Amicitie* of the works of the modern Dutch painter, the late J. Bosboom. As a souvenir of that exhibition a portfolio of twenty-four tinted plates has been issued. Bosboom is probably less known out of Holland than many of his contemporaries, but his admirers have long contended that his paintings possess qualities that place him in the first rank of his compatriots of the nineteenth century. Bosboom worked both in oil and water-colour. Although he frequently attempted with success pure landscape and seascape, he is, perhaps, chiefly known by his architectural interiors, which are painted with great breadth and technical knowledge. The directness and simplicity of his methods are admirable, and a study of them may be recommended to the many who mistake fussy detail for art. The plates have been admirably printed in Holland, and the portfolio is a worthy record of a notable exhibition.

Samplers and Tapestry Embroideries. By MARCUS B. HUISH, LL.B. (London: The Fine Art Society and Longmans, Green & Co.) Price £2 2s.—In a paper which appeared in *THE STUDIO* (Winter No., 1896-7), the late Mr. Gleeson White first wrote upon the embroidered sampler, and numerous specimens were illustrated from the collection of the late Mr. Andrew Tuer. Considerable attention was thereby drawn to the subject, and these dainty articles of a bygone art have since been much sought after by the collector. We are pleased to see that Mr. Huish has now taken up this matter, as his book will tend to attract further notice to a class of stitchery which might be most usefully revived at the present day. The author has wisely referred to the maturer examples of needlecraft, the best of which date back to Stuart times. Visitors to the Woman's Exhibition, at Earl's Court, last year, will remember the superb examples from the Duke of Devonshire's collection, some of which were reputed to be worked by Queen Mary. Numerous others from the times of Elizabeth and Charles II. are preserved in British homes, and it is to be hoped that Mr. Huish will continue his investigations and

Reviews

issue a further publication dealing more fully with this branch of art. Some useful chapters dealing with the technicalities of the classes of needlework referred to have been written by Mrs. Head and added to the book, which is further embellished by a large number of illustrations of old samplers, reproduced by the well-known three-colour process, which, inadequate as it is for the finest class of colour printing, is well suited to the present purpose. The volume has an attractive and appropriately designed cover, and is beautifully printed throughout.

Physiognomische Studien. By ALBERT BOREE. (Stuttgart: Julius Hoffmann.)—The idea of this book is excellent, and it is carried out with a thoroughness typically German. It consists of one hundred and nineteen autotype studies of a single face. Every emotion, one might say every shade of emotion, is represented. The model from whom the photographs have been taken is certainly a master of facial expression, and the photographs themselves are so clear that they should be of real service to artists. The text is very brief, but nevertheless of real value. Most of the illustrations are taken when the model is supposed to be declaiming a passage from a classical play, such as "Romeo and Juliet," Schiller's "Tell," and "Mimra von Barnhelm." In addition there are notes on the position of various muscles at particular moments of passion, mirth, or distress. The book is certainly worth the attention of the audience for whom it has been prepared.

Tiberius's Villa and other Roman Buildings on the Isle of Capri. Expounded and illustrated by C. WEICHARDT. (Leipzig: K. F. Koehler. London: Th. Wollleben.)—This work is mainly devoted to an attempt to picture the original condition of the Villa Jovis, on the Isle of Capri, once the residence of the Emperor Tiberius. The few remains which exist of the actual palace are sufficiently recognisable to enable the ground-plan of this historical building to be traced; and the author's knowledge of the contemporaneous Roman work has enabled him to build up in fancy a structure for which he claims, at least, a "strong probability of accurate results." His book is illustrated by numerous photographs, plans and sketches, besides some ornamental head-pieces and borders designed in Roman style by the author's pupils at the Royal Academy of Arts, Leipzig.

The Chronicle of a Cornish Garden. By HARRY ROBERTS. Illustrations by F. L. B. GRIGGS. (London and New York: John Lane.)—This excellent little work describes the formation of a

small Cornish garden and of the changing work required in it, and of its condition throughout the seasons of the year. It is not only practical, but it possesses a pleasant literary flavour which renders it doubly acceptable to those who are sincere lovers of Nature, and take delight in observing intelligently all its varied moods. It is a worthy companion to the gardening works of Dean Hole, Ellwanger, Ellacombe, and Earle. Mr. Griggs' illustrations are ideal, and are not supposed to represent any existing garden. They are, however, drawn with excellent judgment and skill, and are by no means impossible presentments.

Tagebuch-Aufzeichnungen aus den Jahren 1866, 1868, 1869 über Arnold Böcklin. By RUDOLF SCHICK.—This is a deeply interesting and in some respects a unique book. It is a journal, not of the experiences of the author, but of his life where it happened to touch that of another whose personality overpowered his own. Rudolf Schick, an artist who died young, with all his enthusiasms still undamped, was to Arnold Böcklin what Eckermann was to Goethe, or Boswell to Johnson, and he considered nothing connected with his hero too trivial to record. As winner of the Government prize for the best historical painting, Schick went to Rome in 1864, and was there introduced to Böcklin, who was at that time still fighting his hard battle against prejudice, and had not yet won the fame so soon to come to him. The young German student, however, who at once recognised in him a master spirit, begged to be allowed to become his pupil: and once admitted to his studio, he never failed to jot down day by day his master's pithy remarks, whether on art in general or on the mode of mixing colours, &c. Although Schick himself was a man of no mean gifts, his poetic landscapes and able portraits winning him considerable recognition, he rarely alludes in these notes to any work of his own, but completely merges his individuality in that of his teacher. When Böcklin removed to Basel, and began the wonderful series of frescoes in the Museum there, he missed his pupil so much that he persuaded Schick to join him, and the old intercourse was resumed, with the same results: daily records of the progress of the master, with the minutest possible information as to his views on fresco painting. On the death of the younger artist in 1887 this journal was found amongst his papers, but it was not until the year 1900 that it was rescued from oblivion, and issued in its present form by Hugo von Tschudi. It is a pity that the thumb-nail sketches are of so inferior a character; they convey absolutely no idea of the work of

Reviews

Böcklin, and serve rather to mislead the student than to elucidate the text.

Cameos. By CYRIL DAVENPORT, F.S.A. (London: Seeley & Co., Ltd.) Price 7s. net.—The excellent series of monographs on artistic subjects which Messrs. Seeley & Co. have published has received

it is in many respects a "record" publication. The illustrations by E. Doepler, which appear on every page, are not only powerful in design and execution, reflecting much credit upon the artist, but they are also excellently reproduced and printed. This is another instance

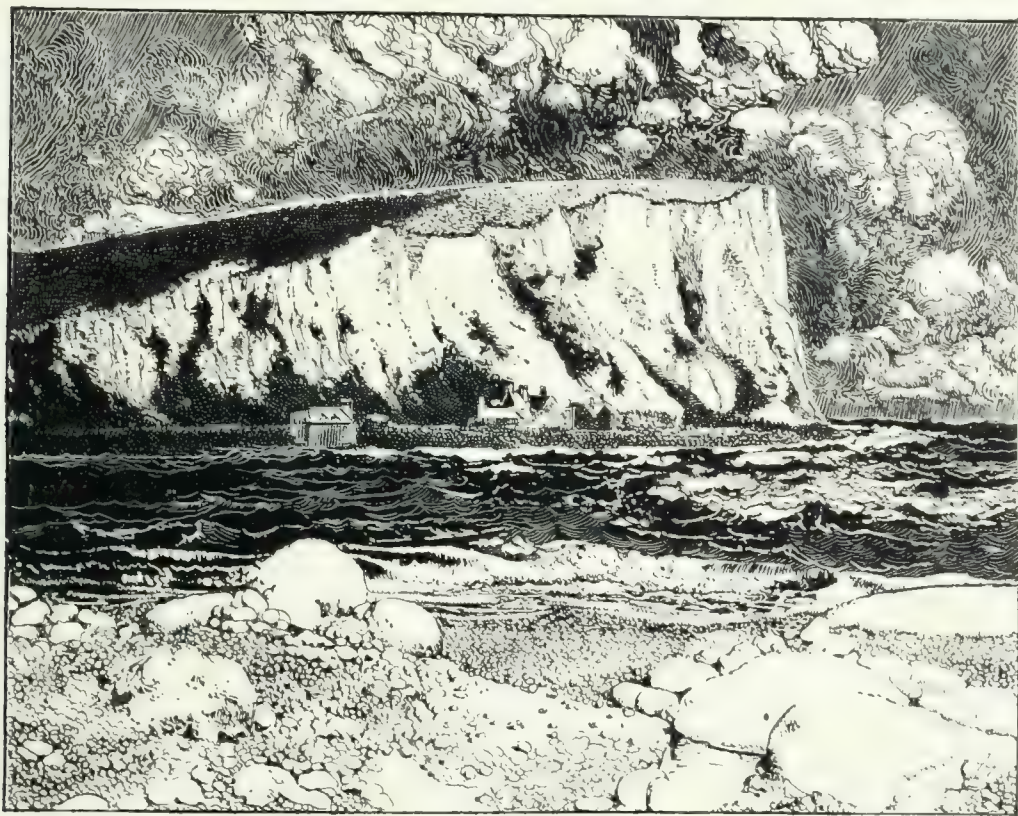


ILLUSTRATION BY WILLIAM HYDE

FROM "THE CINQUE PORTS" (LONDON: BLACKWOOD & SONS)

a welcome addition in Mr. Cyril Davenport's work on *Cameos*. Liberally illustrated by coloured and other photo-engravings, mainly from examples in the British Museum, the result is a handbook alike attractive in appearance and valuable to the amateur and collector.

Walhall, die Götterwelt der Germanen. By E. DOEPLER and Dr. W. RANISCH. (Berlin: Martin Oldenbourg.)—The application of coloured illustration to the decoration of books has made a most remarkable advance in recent years. A new impetus has undoubtedly been given to such illustration by the newly discovered photo-mechanical methods which, month by month, appear to attain a greater state of perfection. The *Walhall* is probably the most important book which has yet been illustrated by these latter-day methods, and

of the great strides in art which are now being made in Germany.

The Cinque Ports. By FORD MADDOX HUEFFER. Illustrated by WILLIAM HYDE. (London: W. Blackwood & Sons.) Price, £3 3s. net.—The author treats his subject historically and descriptively, and he draws many morals, some of which are good and some not altogether evident. In his contemplative moods he is inclined at times to be melancholy; but he is, on the whole, an agreeable and instructive cicerone, and a lover of the five ports—any or all of them—will find profit and pleasure in the perusal of his book. Mr. Hyde's romantic landscape illustrations are admirable. The fourteen photogravure plates are excellent reproductions of distinguished drawings, while the numerous text illustrations fulfil their purpose. By

Reviews

the courtesy of the publishers we reproduce one of the smaller pen-and-ink studies.

Beispiele Künstlerischer Schrift, Herausgegeben von RUDOLF V. LARISCH. (Vienna: Anton Schroll & Co.) Price 7 marks.—An album of forty pages of lettering designed by various Austrian, German, Belgian, French, and English artists intended for the use of craftsmen and students. The desirability of instruction in schools in the art of lettering, always strongly advocated by *THE STUDIO*, is undoubtedly more widely felt than it was a few years ago, and works like the present are the outcome of a real demand. Many of the designs given in this collection are excellent, but some few of them are unfortunately wanting in legibility.

Living Anatomy. By Cecil L. Burns, R.B.A., and Robert J. Colenso, M.A., M.D. (Longmans, Green & Co., 39 Paternoster Row, London.)—As an accompaniment to the ordinary text-book on anatomy this portfolio of plates deserves high praise. It contains within a small bulk a great amount of instruction, and it is arranged in such a way that the student can discover in a moment just what he wants to help him in his work. Each plate represents a figure, photographed from life, and accompanied by a diagram of the muscles drawn within the outline of the figure. Both male and female subjects are given in a variety of poses, so that the changes in the shapes and contours produced by different kinds of action are made perfectly intelligible. The value of these illustrations is enhanced by the fact that living people have been chosen as the subjects for reproduction. The beginner will find it easier to realise the meaning of the anatomical forms represented because the figures illustrated are those which he is accustomed to study, and he will acquire a far juster appreciation of anatomy than he could obtain from dissecting-room diagrams or antique conventions.

London Fairy Tales. By A. W. LEWIS. (London: Leonard Smithers.) Price 3s. net.—These slight, delicate, often even undefined sketches and stories are for adults who have not quite lost the mind and heart of the child—those who can dream and make-believe as children can. To those who cannot, that is, to

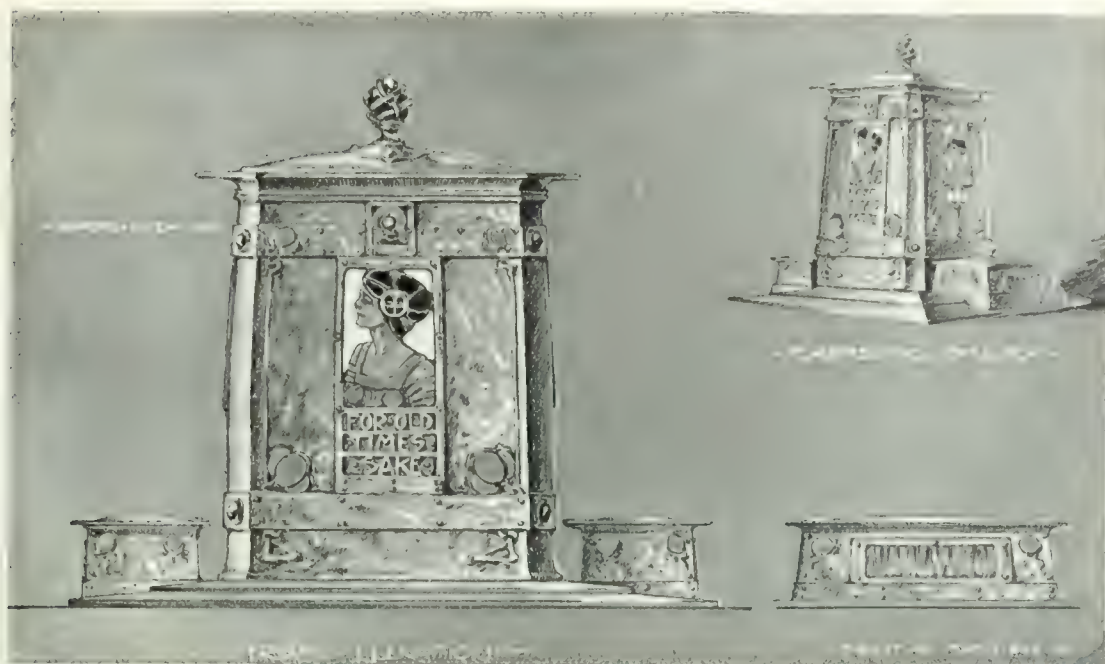
practical people, they will seem "as idle tales." They are for those who, in the words of the author, "can find entrances into a new world from the pages of a book." The sanguine attitude of a retained youth is adopted throughout, and there is much of bright suggestiveness. The style is graceful, and the thought largely poetic. Some few inanities, such as "potential power," "infinite completeness," and the like, may be forgiven for the sake of what the book illustrates—that "in one single life we may always hope to find a more beautiful line than any we have read." The pieces dealing with Jewish life are tender and sympathetic. The book certainly invites a second reading.



FIRST PRIZE (COMP. C 1)

"L. O. S."

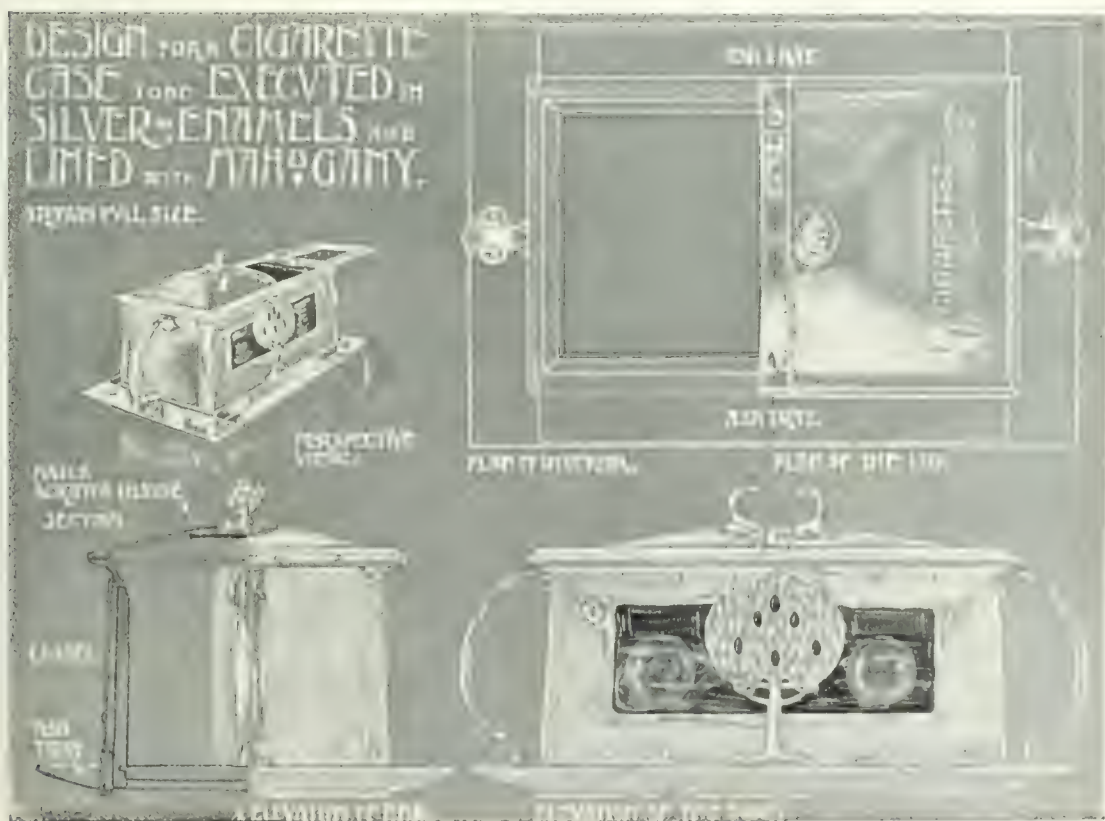
Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. A 1)

(In silver, with repoussé panels, and inlays of stones and enamels)

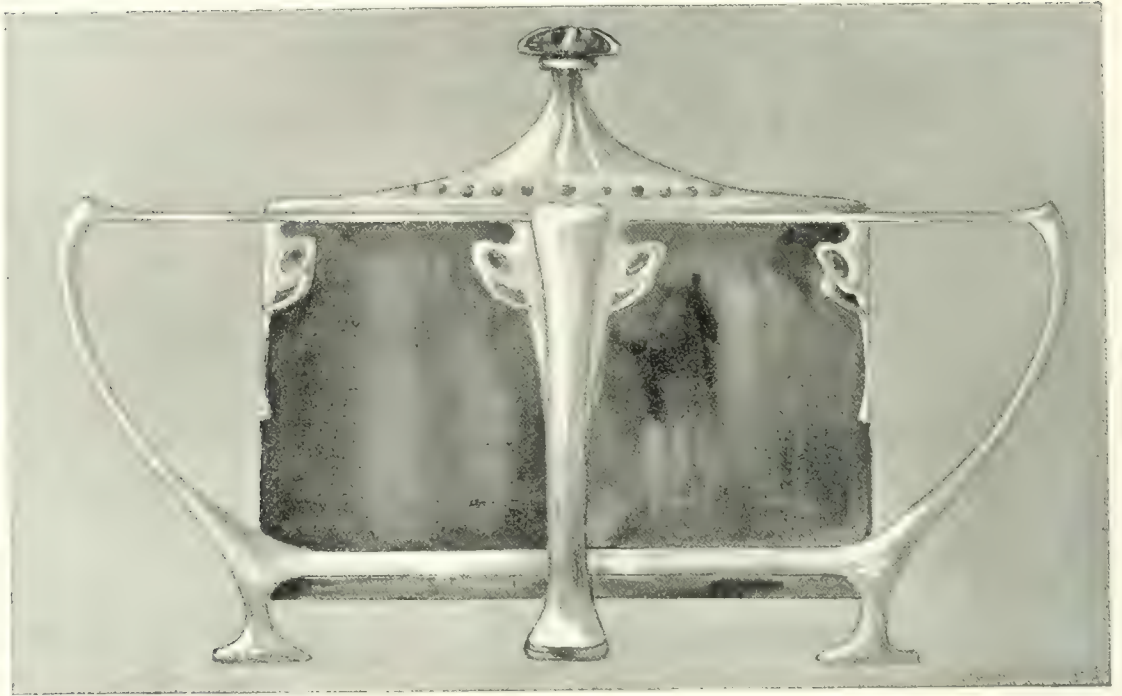
"TRAMP"



SECOND PRIZE (COMP. A 1)

"LIGHT"

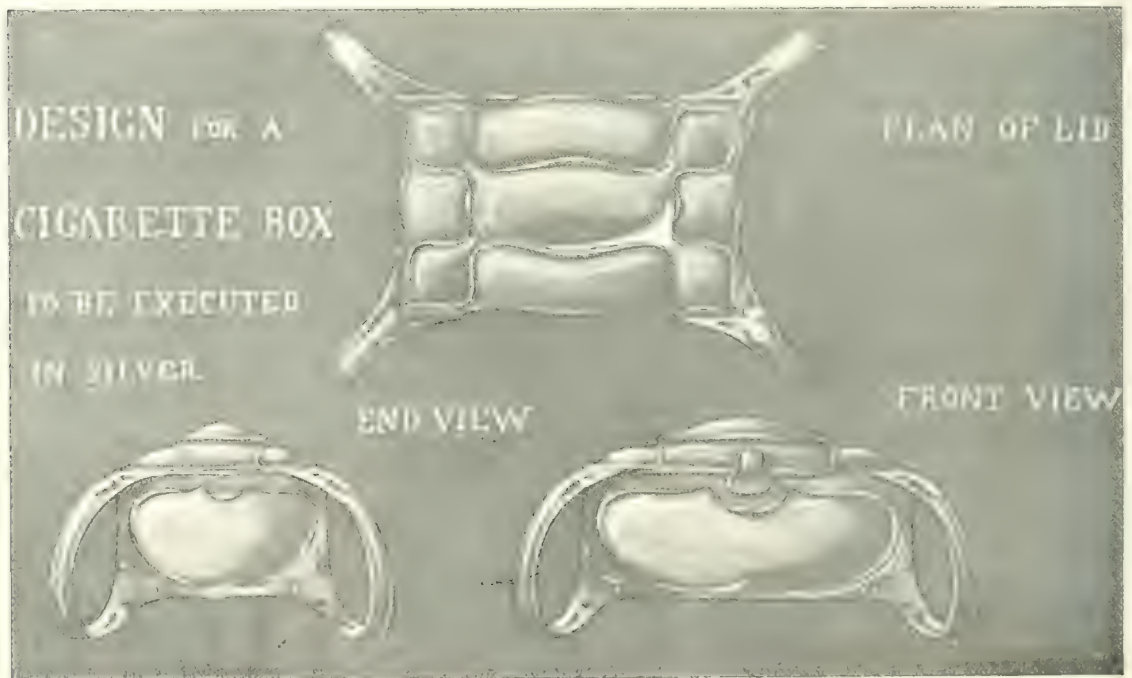
Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A 1)

"THE IMP"

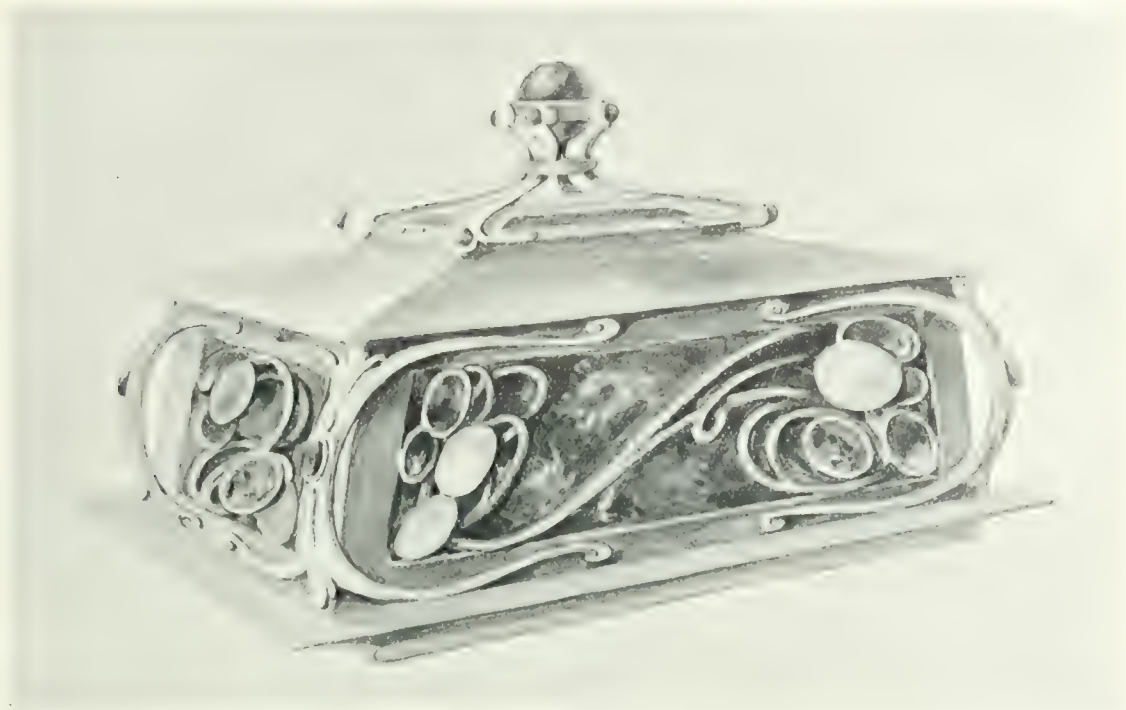
(In silver, copper and stones)



HON. MENTION

"DAY DREAMS"

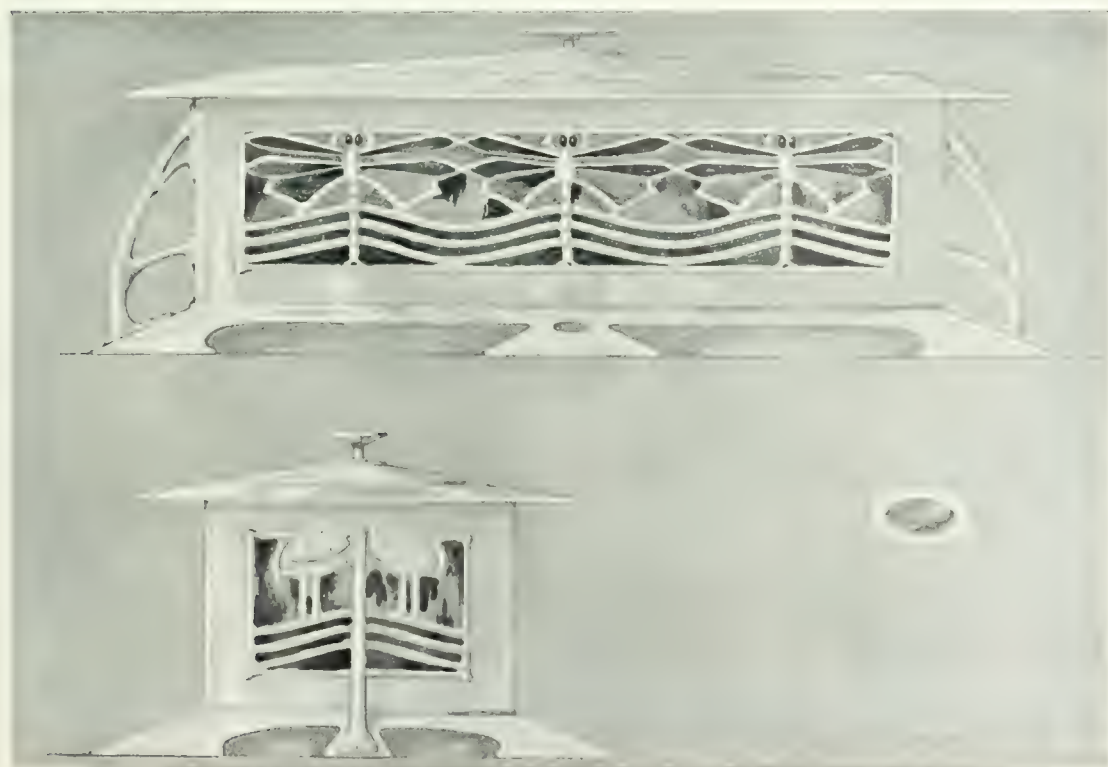
Awards in "The Studio" Prize Competitions



HON. MENTION

(In steel and silver, with side panels of lapis lazuli, enriched with enamel plaques)

"LAPIS"



HON. MENTION

"OFAH"

Awards in "The Studio" Prize Competitions



HON. MENTION

(In copper)

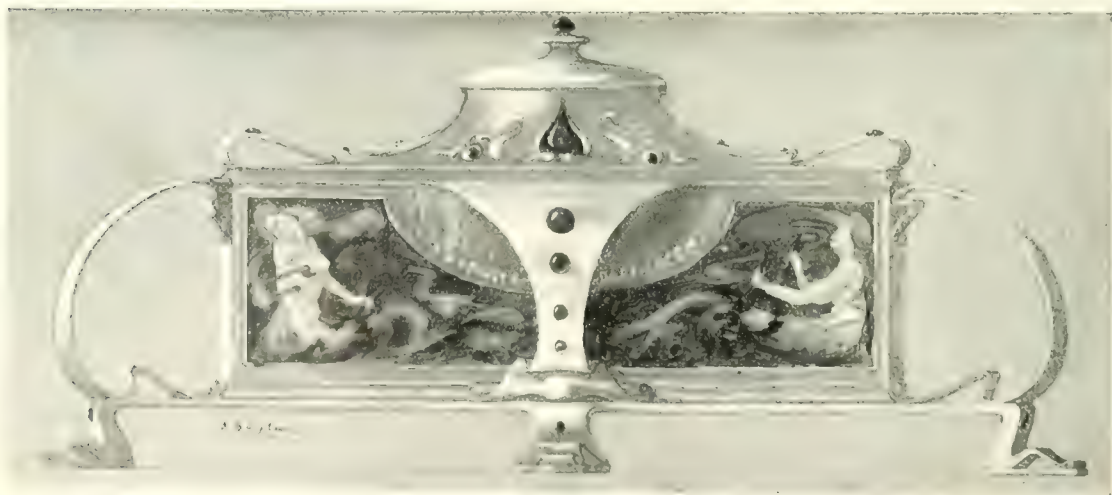
"AULD REEKIE"



HON. MENTION

(In silver)

"AUBURN"

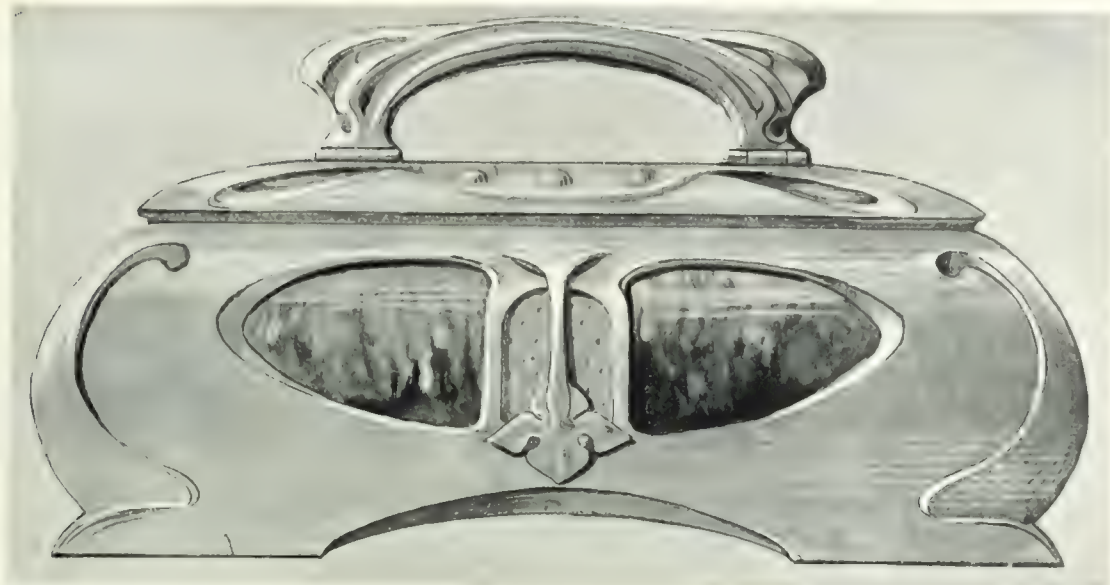


HON. MENTION

(In silver and enamels)

"AUM"

Awards in "The Studio" Prize Competitions



HON. MENTION

(In copper and enamel.)

"IGNIS"

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

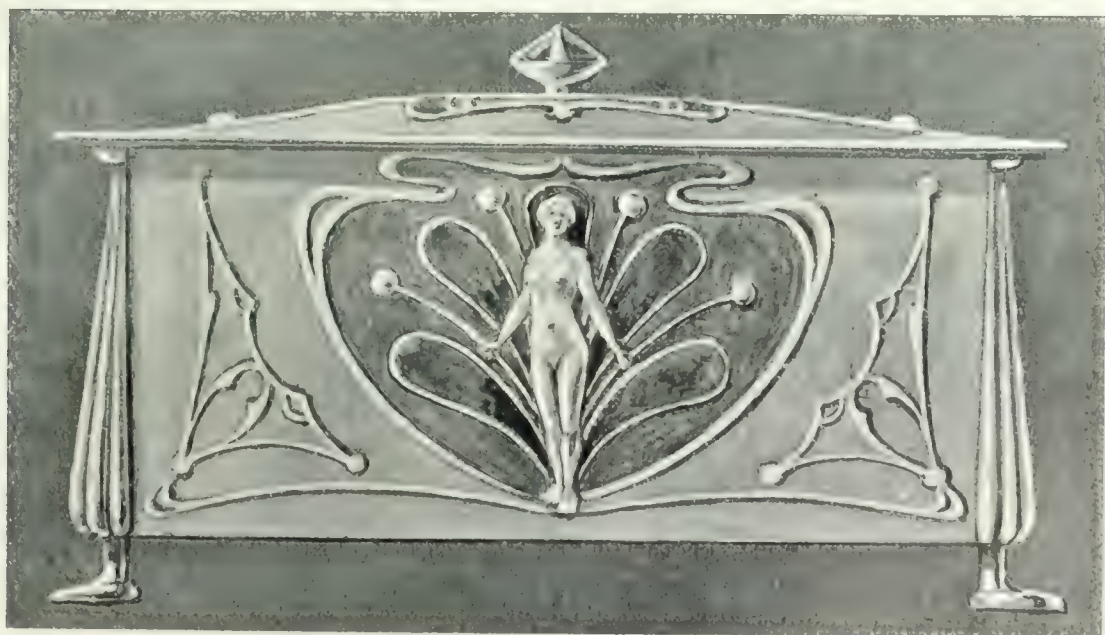
CLASS A. DECORATIVE ART.
DESIGN FOR METAL CIGARETTE BOX.
(A I.)

The FIRST PRIZE (*Three Guineas*) is awarded to

Tramp (David Veazey, 27 Rectory Place, Woolwich)

The SECOND PRIZE (*Two Guineas*) to *Light* (Sydney Robert Turner, 13 Drakefell Road, St. Catherine's Park, London, S.E.).

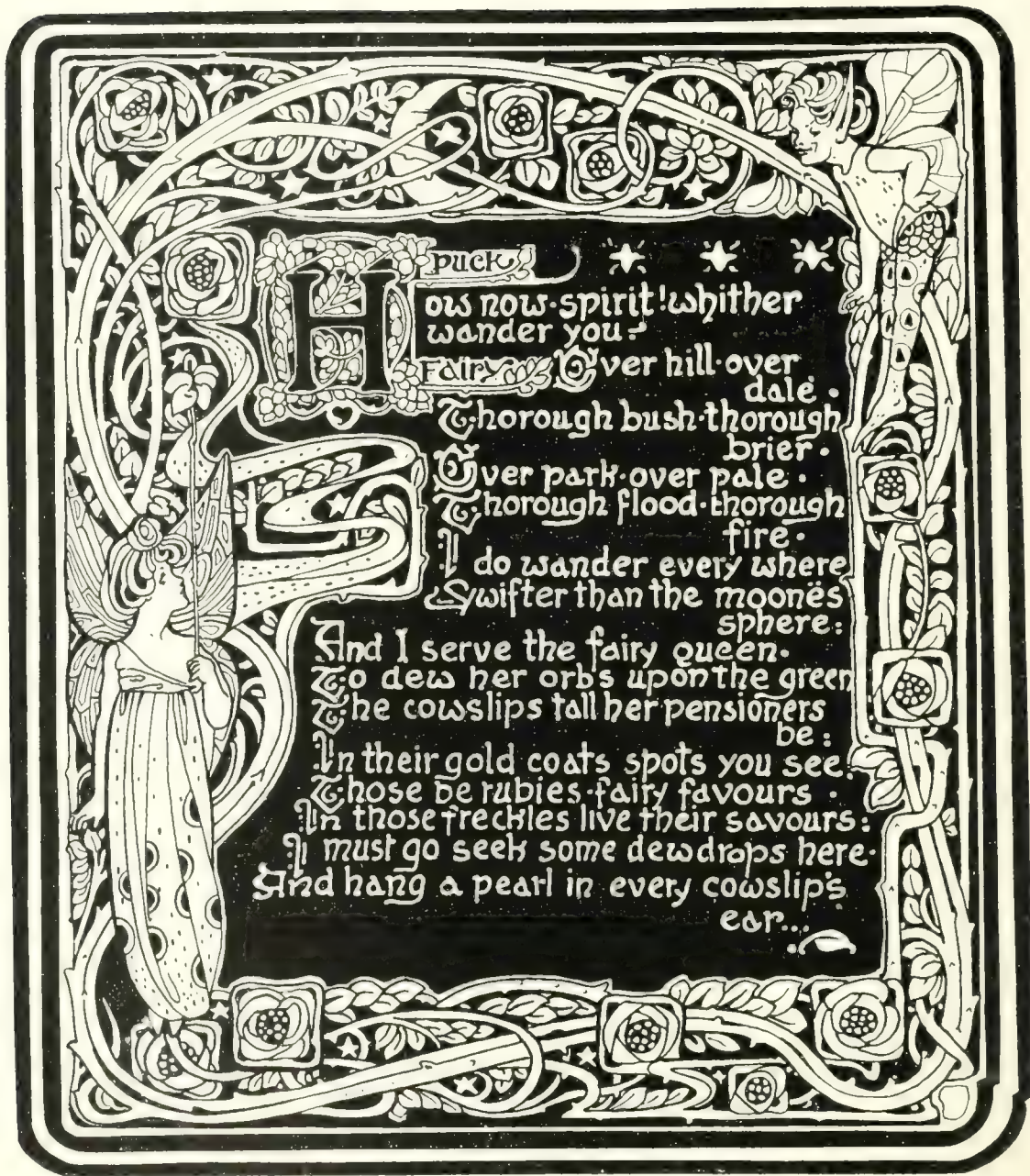
Honourable mention is given to the following:—
Craft (F. White); *Ignis* (Etienne Krier); *The*



HON. MENTION

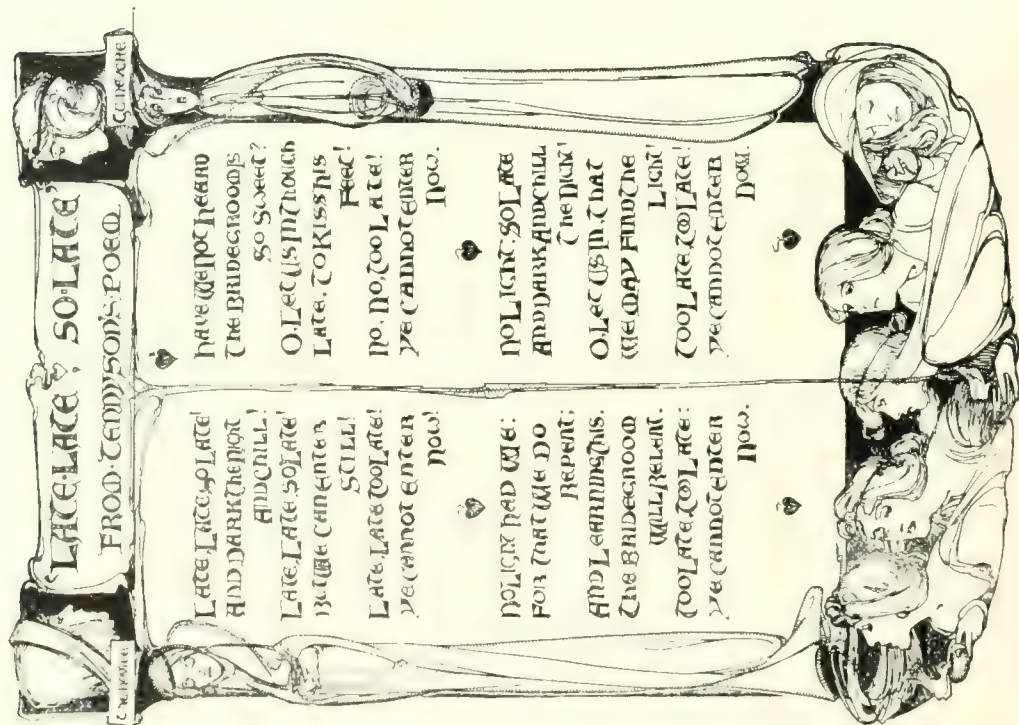
(In silver, with enamel.)

"CRAFT"



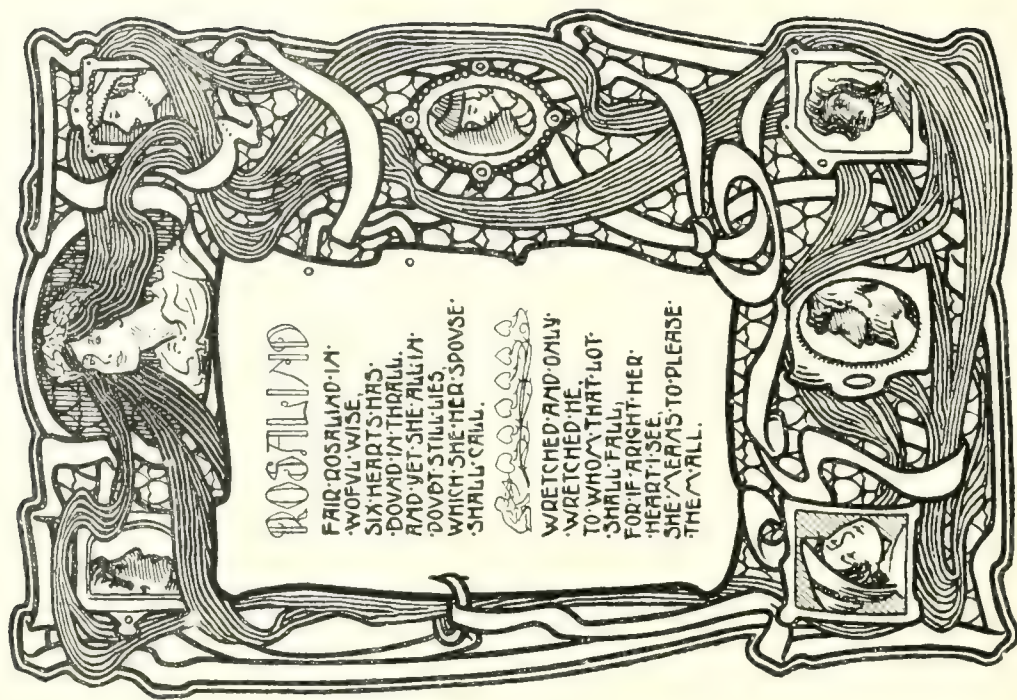


SECOND PRIZE (COMP. B 1)
 "ORTHODOXY"



HON. MENTION

"DEODAR"



HON. MENTION

"NOAH"

Awards in "The Studio" Prize Competitions

Imp (Evelyn May Brown); *Aum* (Herbert Henry Stansfield); *Lapis* (Fred Thorpe); *Opah* (John W. Wadsworth); *Auld Reekie* (W. Maclean Robertson); *Day Dreams* (Dorothy Marian Snow); and *Auburn* (Albert Berry).

CLASS B. PEN AND INK WORK.

(B I.) DECORATED PAGE.

The FIRST PRIZE (*Two Guineas*) is awarded to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

The SECOND PRIZE (*One Guinea*) to *Orthodoxy* (Claire Murrell, 11 Templeton Place, Earl's Court, London).

Honourable mention is given to the following: *Noah* (Norman Ault); *Deodar* (Gertrude Lindsay); *Ho Mathetos* (James A. Cooper); *Ratty* (F. C. Pope); *Selwood* (Bernard Chapman).

CLASS C. PHOTOGRAPHS FROM NATURE.

(C I.) ARTISTIC INTERIOR (DOMESTIC).

The first idea of this competition was to obtain photographs of artistic rooms; but several competitors have taken a somewhat wider view of our intentions, and we recognise that their work complies with the conditions of the wording of the competition as originally set. For this reason the FIRST PRIZE (*One Guinea*) is awarded to *L. O. S.* (Constance H. Ellis, Summersbury, Shalford, near Guildford), whose photograph (reproduced on page 284) is one of the most pleasing that has come to our notice for some time.

The SECOND PRIZE (*Half a Guinea*) has been won by *Omar Khayyám* (J. P. Steele, Snow Hill, Shelton, Stoke-upon-Trent).

Honourable mention is given to the following:—*Solio* (Mrs. E. Buxton); *Hollows* (John Hollows); *Yarn-ton* (R. J. Haines); and *Omar Khayyám* (J. P. Steele).



SECOND PRIZE (COMP. C I)

OMAR KHAYYAM

The Lay Figure

THE LAY FIGURE ON GENIUS IN ITS RELATION TO POVERTY.

"It is a portrait-sketch full of pathos, even of tragic romance," murmured the Painter.

"Indeed?" queried the Journalist. "For my part, I detect in it nothing very remarkable, nothing but common, plain facts. I see a small bed wherein a rather ugly man is sitting. His beard is thin and short, he has long, uncombed hair, and he wears a huge bow for a necktie. Can he be French? A strong light plays upon him, throwing on the wall a black, ragged shadow. No! I am not moved at all. There is poverty in the sketch, but no sinister pathos."

"Yet it represents Charles Méryon," said the Painter, "and it was made by Flameng when the great French etcher, driven to madness by the sordid miseries of his life, was passing the last hours in his bed at home before his removal to Charenton, the dreaded asylum where he died."

"Do you call that art criticism?" asked the Man with a Clay Pipe. "My dear fellow, stirred to pity by your knowledge of Méryon's career, you bubble over with sentiment, and see the sketch transformed by your emotion. To you it is a story, a piece of literature, not a sketch. You are very modern."

"For all that," said the Philosopher, "there is an opening here for a useful discussion on genius in its relation to poverty. For youngsters of ability, after reading such a story as Méryon's, are apt to think that poverty, the spur of need, is a great hindrance to anyone who has creative work to do; and, what is still more important, they are apt to be confirmed in their opinion by the influence of that worship of physical comfort, that idolatry of ease and luxury, which during the past twenty years has spread all over Europe, weakening the moral fibre of men's characters."

"Artists have been greatly affected by it, more especially in England," said the Critic. "Many a painter of splendid gifts has acted the part of a cadging man of business, rather than live in a humble way, and face the hardships of a bracing fight in the cause of true art."

"That sounds ignoble," said the Journalist, half in earnest. "I suppose a painter ought to be always like a soldier on active service, ready even to die for his colours. Yet I, for one, have no taste for such quiet heroisms. I would sooner lick the boots of Respectability, like certain popular

artists known to me by repute, than be crippled by humiliations, like Méryon."

"But you state the case in an extreme way," replied the Critic. "To be thorough, to do one's level best, is not, as a rule, a perilous enterprise. Everything that a man of genius really needs, everything that is good for him and his creative work, may be earned to-day, as a rule, without his stooping to lick the boots of Respectability. The one thing that he certainly does not need is a passion for ease and luxury, for the mind cannot be imaginative when it has acquired the womanish habit of idolising physical comfort."

"That is perfectly true," said the Philosopher, "nor is the reason far to seek. All artists are moved by the conflict of two desires—the desire to imitate and the desire to create; hence, if they live in the midst of such externals of home life as cannot but stimulate to imitation, they must expect their work to suffer on its imaginative side. This is why Goethe and Wordsworth said that all artists should be severely frugal. Yes, like it or not, we owe vastly more great literature and great art to the spur of need than to any other incentive to strenuous exertion."

"For all that," said the Painter, "I really think that young artists of genius would do better work if they could be started in life with sufficient capital to pay their studio expenses, and make them independent."

"I agree to what you say about the studio expenses," said the Philosopher, "but you talk of independence as well. Would you rob an artist of the dignity of earning his daily bread? You forget, my friend, that nearly all men of genius are idlers at heart. Worried by their materials, which interpose between conception and expression, they find that it is pleasanter to dream over an imaginative project than to struggle to make it real within the limitations of their art. Such dreaming, as Balzac has said with truth, is like smoking enchanted cigarettes."

"Right you are!" cried the Painter. "I have seen dozens of tip-top masterpieces in the smoke from my pipe, whereas on canvas I bungle miserably. All my pictures are subjects thrown away."

"That is how an artist ought to feel," the Critic said; "and his business in life is to make us cry victory, when he, the lucky dog, is spurred to higher efforts by his secret rebellion against the nettle of defeat."

THE LAY FIGURE.



THE WORK OF J. M. SWAN, A.R.A.
(PART I). BY A. L. BALDREY.

AMONG the commonest aspirations of the average art student must be reckoned the desire to begin his career as an artist as early as possible in his life, and to impress upon the public by some sensational performance the importance of his advent. He feels that the older champions of the profession have too long engaged the popular attention. They hold their places not by right, but simply because no one has been bold enough to challenge them or strong enough to defeat them. But in the consciousness of his own youthful strength, he is certain that directly he comes into the arena he will be hailed as the man for whom everyone has been waiting, and that the fact of his appearance will suffice to make him the idol of the art world. Other great art workers have, as he knows by his study of history, sprung into the front rank at a single bound. Why should not

he, with his knowledge and his abilities, come, see, and conquer in the same way?

After all, this ambition is not a surprising one. The youth, fresh from the triumphs of the art-school, where he has been praised by his fellows as a kind of little god, may be excused for thinking that he knows everything, and that the highest honours in his profession await him directly he chooses to stretch out his hand to grasp them. Moreover, in the first flush of his enthusiasm, before that terrifying conviction concerning the need for deeper study, which comes to the more mature mind, has had time to diminish his courage, he may quite possibly produce something that is, in its way, of exceptional interest. Such cases are not uncommon; indeed, many youngsters have used up the experience acquired during the years of their school training in the successful accomplishment of a great work that would have taxed the energies and severely tested the powers of men with a much more ample equipment. The mere



SECT. OF A LION

(Reproduction of the original by J. M. Swan)

belief that failure is impossible has sufficed, and the young artist has been carried by sheer self-confidence to the goal at which he aimed.

But it is when he has to repeat his success that he begins to realise what are the responsibilities that lie upon him. For the first time he sees that all he knows has been put into a single picture, and that for the next one he has no longer any stock-in-trade to draw upon. Then comes the test of his fitness for the profession he has adopted. The pretty illusion, that his first appearance would put the world at his feet for evermore, vanishes, and grim fact tells him that he must work, and work hard for many years, before he can hope to score legitimately another triumph over his competitors. If he is weak, and anxious only for popularity or for the applause of the ignorant he settles down to copy himself, and manufactures for the rest of his life more or less competent imitations of the one achievement that made his name. He never adds to his knowledge, but goes on harping on a single note until his very skill becomes wearisome and irritating.

If, on the other hand, he is a sincere artist, loving his work for its own sake, and earnest in his striving after great ideals, he recognises that his next effort must be in a different direction, and he faces cheerfully the years of labour that lie before him, because he believes that with wider opportunity he can make a better assertion of his true

capacity. So he ignores the temptation to be satisfied with immediate popularity; he goes to school again in another way, and does his utmost to supplement the manual dexterity that made him conspicuous among his fellow-students by storing his mind with those exact observations of the subtleties of nature that are necessary to render his art interesting to people who desire something more than pictorial platitudes. He needs to be blessed with extraordinary self-control to reject the profits that are almost certain to come from his momentary success; but he is helped by his belief in the future to make sacrifices at the moment, so that later on he may feel that he has honestly fulfilled the trust that nature laid upon him when she gave him an endowment of great capacities.

There is, however, another type of artist that is rarer and more remarkable—the man who has such knowledge of himself, and such confidence in his ultimate development, that he will not risk by any premature revelation of his powers the reputation that will come to him when he has fitted himself to accept it. Perhaps a higher degree of moral courage is necessary to postpone the first fascinating appeal to popular attention than is required to return after one success to the study of working details. The youth who has felt the pulse of the public, and knows that he can make it beat again in response to his promptings, has both



"GULLS AND FISH"

(By permission of Messrs. W & A Swan)

BY J. M. SWAN, A.R.A.



"TIGERS" BY
J. M. SWAN, A.R.A.

Gift of the Hon. Mr. Macdonald, F.R.S.

memories and hopes to spur him to renewed exertions; but there is not the same incentive in the case of the man who is supported only by faith in his capacity to realise his intentions. His patient plodding may seem hopeless to anyone who does not understand him, and may be unaccompanied by any signs that he possesses powers sufficient to justify his confidence, so that he gets little encouragement from his fellow students. There is, in fact, nothing but his own strength of will to keep him in the path that he believes will lead to lasting fame; and only a dogged resolve to arm himself at all points before he sets out to play his part in the world, will save him from entering half-equipped upon his professional career.

In a study of the art of Mr. J. M. Swan the first point to note is that he must be reckoned among the men who have waited for full maturity before deciding upon any serious attempt at production. Although he was born in 1847, it was not until 1878 that he made his first appearance at the Academy, and another eleven years elapsed before he scored the convincing success that fixed him definitely in the public mind. Yet this delay came from no hesitation on his part about his mission in life, and he was not hampered in his development by being tied down at first to occupations that contradicted his true vocation. On the contrary, he seems to have had full opportunities of acquiring

many kinds of technical experience, and to have availed himself of them to the fullest extent. His training began at the Worcester School of Art, it was continued at Lambeth and the Royal Academy Schools, and was rounded off by a long stay in Paris, where he went, in 1874, to put himself under the tuition of M. J. L. Gérôme. But through it all he was dominated by the idea that his knowledge had to be flawless and complete. To make it so he was prepared to give years of ungrudging labour, and spare neither time nor trouble in mastering the most intricate problems of artistic practice.

The chief impression that he seems to have made upon everyone with whom he came in contact during the long period of his studentship was, that he was never in doubt as to the ultimate reward he would reap as a compensation for his unusual efforts. He had a gift of introspection that helped him to see through the work of the moment into results lying far off in the dim future. He believed in himself implicitly, and yet his confidence had no tinge of the conceit that magnifies small successes into great achievements. What always filled his mind was the feeling that he could, and would, reach the foremost rank in his profession if only he took the trouble to construct solidly enough the stages by which he would lift himself above the heads of his less gifted or less industrious competitors. The



"EAST AFRICAN LEOPARDS"

BY J. M. SWAN, A.R.A.

(By permission of the Trustees of the National Art Gallery of New South Wales)



"TIGERS DRINKING"
BY J. M. SWAN, A.R.A.

111. 111. 111.

difference between him and the bulk of the young men about him lay, as he perceived, in the fact that they were influenced by a craving to try bold flights before their wings would carry them, while he, knowing that he would fly well enough by and by, was content to keep on his feet, and to devote to an elaborate consideration of aerial navigation in all its bearings the time that they were wasting in aimless excursions. It was nothing to him that the half-fledged youths looked upon him as a dreamer who imagined what he was unlikely to realise; they could not tempt him to break away from the restraints by which he had resolved to discipline his capacities.

It may reasonably be assumed that Mr. Swan owes something of his early confidence in himself to a splendid physique. If his body had not been as strong as his mind he might easily have broken down under the strain of shaping his destiny to fit in with the preconception that he had formed. His particular ambitions imposed by a dogged will upon a nervous or weakly personality would not improbably have defeated their own aims by exhausting the physical energies through which alone the plan for his life's work could be carried out. But he felt equal to any demands that might

be made upon him, and therefore had no hesitation in setting himself tasks that would have been impossible to anyone of less vigour. Naturally, the chances of professional failure did not trouble him, for he knew that he could stay through a training severe enough to cripple irretrievably the student of average strength.

At all events this confidence, whatever the sources in which it originated, never led him astray. He was not afflicted by the delusion that he ought to parade his unsorted information in an effort to create a premature sensation. Rather had it the effect of inducing him to acquire a double portion of the knowledge that goes to the making of a master in art. He intended to succeed, but he had proposed to himself a success quite out of the common, and proportioned to lofty ideals. It would be time, he decided, to enter upon the creative stage when he felt so sure of the science of art that he would not have to stop in the midst of some imaginative flight to worry about details of construction. And as it was his ambition to be many-sided, he was impelled to cover in his studies a far wider ground than the generality of men care to explore. He had a full scheme of existence mapped out, and he was fol-



"WATERGARDENS" (NO. 1. FLUTE)

BY J. M. SWAN, A.R.A.



"CEYLON LEOPARDS"
BY J. M. SWAN, A.R.A.

Illustration of a Ceylon Leopard (Panthera pardus)

lowing it logically and coherently even when he was supposed by those of his contemporaries who did not understand him to be merely wandering about in a purposeless pursuit of facts that there was no need for an artist to know.

So it is not difficult to account for the laborious nature of the training to which he subjected himself during his long stay in Paris. He went there originally, under the advice of several of the most distinguished English artists, because he saw that the Academy schools would not give him that range of opportunities which he desired; but he went already well equipped, and with such convincing evidences to show of his skill in draughtsmanship that he was able to secure immediate admission to the life classes at the Beaux Arts. There, in addition to M. Gérôme, his master, he was brought into intimate contact with a number of young French artists, then students in the schools, who have since been enrolled among the best of the modern leaders. In this way he met

Bastien Le Page, and commenced a friendship with Dagnan-Bouveret that has lasted to the present day. From both of these men he learned many things that have been of value to him in his own work, and though there is now little in his manner of painting to show that either of them had any marked influence on the formation of his characteristic style, their sympathy was undoubtedly encouraging to a man of his temperament.

At the suggestion of M. Gérôme, Mr. Swan took a step soon after he settled in Paris that has had a very great deal to do with making him the unusual artist that he is. He showed such marked inclination to develop into a stylist in line, and to treat the learned arrangement of form as an essential part of his art, that his master advised him to devote a portion of his time to modelling as a corrective and assistance to his study of drawing. He entered accordingly the studio of Fremiet, the sculptor, who shares with Barye the most distinguished place among the interpreters of animal

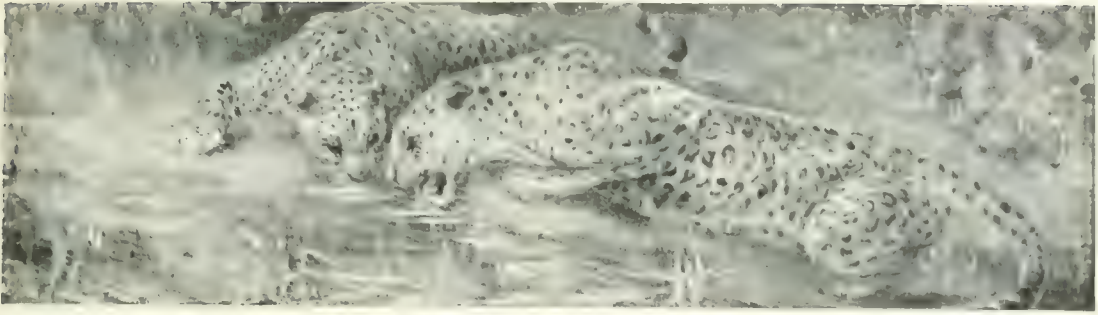


THE YOUNG WOMAN

BY J. M. SWAN, A.R.A.

Gift of the National Gallery, London, from the collection of the Earl of Mansfield, 1891.





"THIRST"

(By permission of Messrs. Boussod, Valadon & Co.)

BY J. M. SWAN, A.R.A.

life. Here Mr. Swan found himself in a particularly congenial atmosphere, for not only did his keen love of animals add an extra interest to his work, but he had also the pleasure of being associated with a master who, despite his own predilections for a marked and definite style, did not seek to impose upon his pupils his own distinctive characteristics. By Fremiet the young Englishman was taught not the mannerisms of an artist who could see nothing beyond the bounds laid down by purely personal limitations, but the broad rules of practice that would guide him to look at nature with his own eyes, and to use in interpreting her the peculiar faculties with which he was endowed. He received valuable direction that helped him to conserve his energies by avoiding digressions into experiments that, for all their fascination, gave no promise of solid results. In this way, at all events, he was kept from the temptation to wander into those blind alleys of knowledge in which many men have been lost for want of courage to return to the starting-point and begin their journey over again.

It was partly as a result of Fremiet's teaching that Mr. Swan devoted himself to the careful anatomical investigations with which he occupied a large part of his time during his stay in Paris and during the earlier years of his subsequent life in England. From the example and precepts of his master he realised the vital importance of accurate study of structure and of the underlying forms by which the surface modelling, both in human figures and in animals, is determined. This realisation accorded so well with his own instinctive desire for analysis and scientific inquiry, that he needed little persuasion to induce him to delve much deeper into the technicalities of anatomy than is at all usual with even the most enthusiastic students of art. There was, indeed, some danger at first that he might, by the very elaboration of his science, be

induced to forget the ultimate object of his studies, and might dull his creative faculty by dwelling too closely upon pure matters of fact. But from this possibility he was saved by the watchful care of Fremiet himself. Rapid exercises in expression were required of him, and he was called upon more than once to embody the things he had learned in some piece of imaginative work that would test his power of using his knowledge to give strength and coherence to his invention.

However, when he left Paris and returned to England to take his place among the artists of our school, he came with a memory stored to the utmost with just the right kind of information. He had supplemented the actual teaching of Fremiet by prolonged study of the works of Barye, and had found in the wonderful productions of that famous artist an alliance between the formalities of science and the fancies of art that he could accept as wholly suited to his own sympathies. He had investigated comparative anatomy too, with Gervais as his teacher, and had gone to Duval—one of the chief authorities on the subject—to perfect his knowledge of the bones and muscles of the human frame. On all points he was prepared to hold his own. He had nothing to fear in the way of competition, and he knew that he had justified his confidence in his power to profit by the advantages which were offered to him in the French schools.

Yet, when he settled in London, he did not immediately launch out into great activity either as a painter or a sculptor. He continued, indeed, for a while to add to his experiences by further anatomical work in London hospitals, and he availed himself fully of the chances that were afforded to him at the Zoological Gardens of becoming acquainted with the habits in life of the animals whose construction he had learned bone by bone and muscle by muscle. The Gardens became, as it were, his studio, where a succession

of models was always posing for his special benefit, and in this studio he was to be found day by day studying earnestly every twist and turn of his favourite sitters. Even to the present day he keeps up his intimacy with the great beasts that are caged there for the amusement of the crowd, and uses them as subjects for many of his most happily imagined works.

The first beginning of his practice as an exhibiting artist was made in 1878, when he showed at the Academy a picture of *Dante and the Leopard*. To this succeeded in 1879 *A Fugitive*; and in 1882 and 1884 he was represented by *A Shepherd Boy* and *Poached Eggs*. But in 1889 came a canvas, *The Prodigal Son*, that stamped him definitely as a painter with a commanding personality. It created no little stir among his fellow painters and the general public; and it was sealed with the official approval by being purchased by the Trustees of the Chantrey Fund. From that date onwards he has been a constant exhibitor, sometimes of pictures, sometimes of sculpture; and he has frequently shown in the same exhibition examples of both these classes of his work. In the technical character of his productions there has been more than ordinary variety, for he has appeared as a painter in oils, and water-colours, as a pastellist, and as a black-and-white draughtsman; and as a sculptor he has carried out things, large and small, in various metals and materials. In his subjects he has ranged about, treating at one time the human figure, male and female, at another animals, and even, occasionally, pure landscape. But whatever he has shown, and whatever the method of execution he has adopted, he has never failed to prove himself an artist of superlative power and supreme intelligence. Although to the majority of art-lovers he is a new man with a reputation that has grown up within not more than a dozen years, he is accepted without question as a master, and his extraordinary control over many crafts is recognised without any trace of hesitation. He has risen almost as a matter of course to the place in the front rank that he selected for himself more than twenty years ago, and he has amply fulfilled the intentions that guided him through all the complicated labours of his student days.

His reputation, moreover, is as solid and well-founded abroad as in this country. Indeed, at one time, the French artists were disposed to claim him as one of themselves, and to assign him a place as a member of their school. In Holland, too, he made a name even before he became famous in England. He was elected a member of the Dutch

Water Colour Society in 1885, and was hailed as a master almost on the first appearance of his work in that country. This appreciation is in no way surprising, for his art is so broad in scope, and so free from the mannerism of any particular creed, that it has power to arrest and hold the attention of every thinker on æsthetic questions. He has the fascination of unusual intention, and no hint of commonplace mars his statements. A survey of the work he has done is impressive because it shows how his hand is guided by a mind that can form vital conclusions without outside aid. Even in his most unexpected accomplishments he is always himself.

A. L. BALDRY.

(To be continued.)

THE exhibition of the drawings and studies of John Ruskin, which has been open during the past month in the gallery of the Royal Society of Painters in Water Colours, must have been in the nature of a revelation to many people who did not know how varied and remarkable were the capacities of our greatest writer on art. That he was a draughtsman of exceptional ability no one who has studied his books could fail to perceive, but the present generation can scarcely be said to know the extent of his accomplishment as an artistic craftsman. In this collection, however, his extraordinary insight into Nature's facts, and his marvellous delicacy and sureness of hand, were completely demonstrated. Whether he could have taken high rank as a creative artist remains, perhaps, questionable, as he seems to have been wanting in the faculty for pictorial construction. But as a recorder of minute and detailed observations he was almost unrivalled. His studies of plant forms, rocks, architectural details, and still-life subjects are among the most exquisite things of their kind that anyone has ever attempted; and in this gathering of more than four hundred works instances of perfunctory or careless production are hardly to be discovered. In his methods he was undoubtedly influenced by many men, by J. D. Harding, Prout, and Turner, and others from whom he learned certain tricks of execution, yet he very rarely failed to sound a strongly personal note in all his use of the various devices of other artists. The exhibition showed clearly what were his limitations, but in addition it gave indisputable evidence of his remarkable powers of research and adaptation.

Japanese Tobacco Boxes.

JAPANESE TOBACCO BOXES. BY CHARLES HOLME.

THE collection of Japanese objects of art has undoubtedly increased during recent years, and the craze is only held in check by the growing scarcity of fine examples and the continual augmentation of their cost. But as time goes on genuine pieces will become even more difficult to acquire, and prices will continue to rise, for the source of supply is practically exhausted, and it is no more possible to reproduce to-day works equal to those of the ancient lacquerers and metal-workers than it is to rival the paintings of Velasquez and Rembrandt. This arises from the fact that there is as much individuality of workmanship to be found in fine lacquer and metal-work as there is in fine painting, and also because the condition of the craftsman is so changed as seriously to affect the true artistic character of his work. It will perhaps be interesting to would-be

collectors to know that there is one class of Japanese objects which has received less attention than others, is less costly, but which merits a close consideration from those who take delight in tracing the characters and tastes of a nation in the work produced by the people. I refer to tobacco boxes.

The Japanese are great tobacco smokers, and the habit is indulged in by both sexes. The tobacco they use is principally grown in the southern island, and is light in colour and mild in flavour. It is cut extremely fine, and is smoked in pipes with metal mouthpieces and bowls, the latter having so limited a capacity as to hold not more than one-sixth of the tobacco contained in a medium-size cigarette. The whole of the paraphernalia used by the Japanese smoker is remarkably dainty and interesting. Pipes, pipe-cases, ash-pots, smokers' cabinets, pouches and boxes, are frequently of great beauty.

At the present time tobacco is usually carried in leather pouches of bag-like or purse-like form, or in bronze boxes similar in shape to the flat white metal ones with rounded edges sold in Europe for the same purpose. They are neatly made, but possess no especial interest to the collector. Modern Japan is commercial, and tobacco boxes, like other objects in that country, are now manufactured by the gross or by the ton "to pattern." Formerly the people, or, at least, a certain section of them, took a pride in the individuality of the objects they made use of. They had a true art instinct, and the tobacco-boxes they fashioned possess evidences

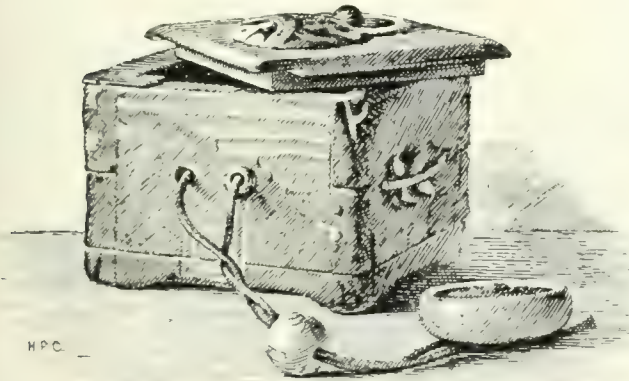


FIG. 1. WOODEN RICE MEASURE.



FIG. 2. WROUGHT IRON.



FIG. 3.

Japanese Tobacco Boxes.

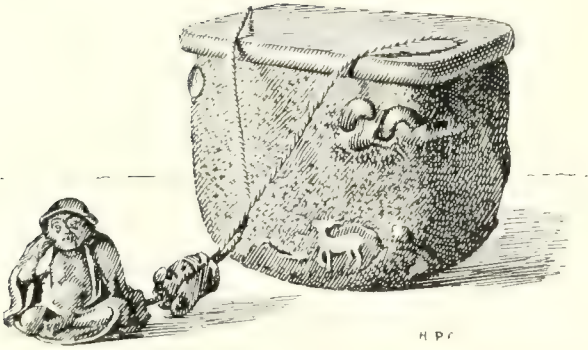


FIG. 4

H P C
SKIN OF ANIMAL

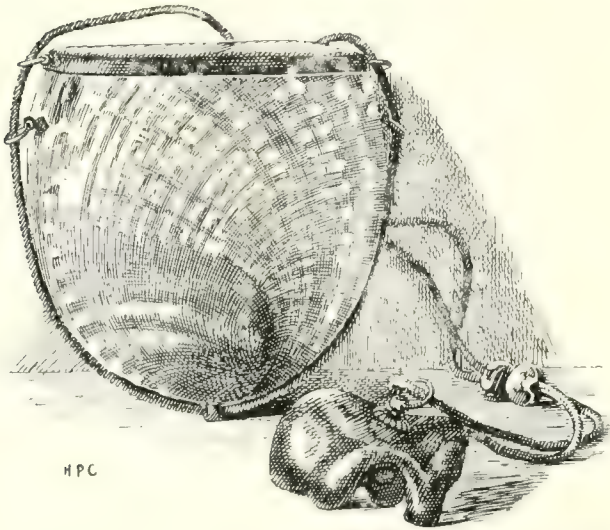


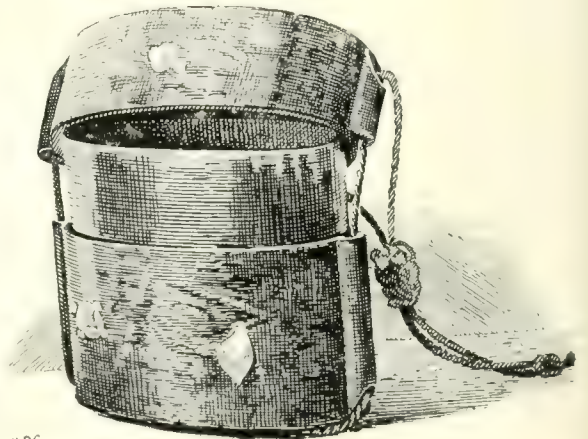
FIG. 5

MOTHER OF PEARL SHELL

of personal thought and ingenuity which give to them an interest and charm altogether beyond the modern "trade" productions. While it is evident, from the examination of a large number of these articles, that craftsmen of considerable artistic ability turned their attention to their make, it by no means follows that objects possessing the greatest technical excellence are best worth the attention of collectors. Tobacco boxes were made with little or no attempt at fine workmanship or ornamentation. Originally the lower part of the box shown in Fig. 1 was a rice measure of a shape long since obsolete in Japan. The old Government marks are still shown inside the box, and also upon one or two portions of the outside. It has evidently had much wear and hard usage, but a portion of the metal rim which once capped the upper edge of the box still remains. Observe,

now, how it has been transformed into a tobacco box. In the first place a lid has been fashioned for it, which is kept in its place and tightly closed by cord fastened to the back of the lid and passed through two holes made in the side of the box. This object, like most others of the same class, is intended to be worn suspended from the sash or girdle of the smoker, and the cord which passes from the lid through the side of the box, and which terminates in a button or *netsuke*, is the means by which the box is so suspended. In shaping the lid to cover the box, care has been taken to cut it so that it shall exactly fit the broken remains of the iron rim. Many artificers would have taken away this small piece of broken metal as useless, or in order to avoid the trouble caused in cutting the lid to fit it. Not so the Japanese, who recognised that every such evidence of the original purpose of the box must be carefully preserved. Where the lacquer was worn away from the sides of the box and the wood was laid bare, some little incrustations of amber, bone, and metal were applied so as to give it additional interest and to proclaim it a prized object. All traces of antiquity are carefully preserved; and while the lid and modern incrustations are entirely harmonious with the box and not too obtrusive, they are frankly modern, and show no false affectation of antiquity.

Another instance may be taken to



H P C

FIG. 6

BARK OF TREE

Japanese Tobacco Boxes.



FIG. 7

GOURD WITH WOODEN LID

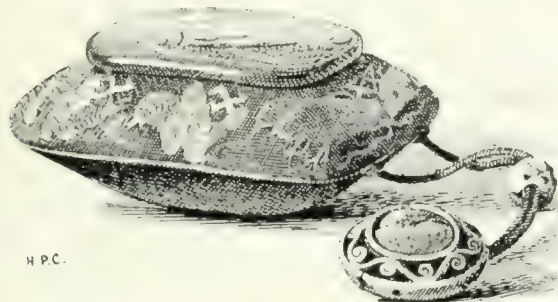


FIG. 8

GOURD WITH WOODEN LID

opening has been cut in one side, and the lid is hinged and fastened by neatly-made metal attachments. The character of the rind is well retained, and the object is both curious and interesting. Fig. 4 is made from the skin of an animal which has been dried and strengthened inside by various coats of lacquer. In this instance, additional interest is given to it by a lacquered representation of a pine tree with incrustations of malachite and bronze. Fig. 5 is formed of mother-of-pearl shell of a beautiful iridescence, the lid being of wood with inlaid ornaments, while the *netsuke* is a piece of amber of a fine red colour. Fig. 6 consists of a strip of prettily marked bark incrustated with ornaments in pearl and horn. Figs. 7 and 8 are made of gourds which have been especially grown for the purpose in a somewhat

illustrate the Japanese veneration for the antique. Fig. 2 represents a receptacle for tobacco in bag or pouch form. Its sides are composed of two pieces of thin wrought iron, ornamented with badge-like designs cut in high relief upon the ground. They are beautiful bits of armourer's work, possibly by one of the Miochins, and originally formed portions of a pair of gauntlets. The iron is laced to a strip of old Spanish leather, and is closed at the top by a piece of Java printed cotton, drawn together by a silken cord. The idea of using such materials in the making of a tobacco holder is a strangely practical one for a collector of curiosities, but by no means exceptional in Japan.

The love of Nature is everywhere apparent in the land of the rising sun. Her poets sing of waterfalls, of mountains, of trees and flowers, of birds and insects. The retention of the "natural heart" is the greatest thing to be desired, according to the precepts of her early religionists. Her architects so construct their houses that the beauty of the natural grain of the bark of trees are not lost, but often constitute their chief ornament.

This sentiment is exhibited in a variety of ways in a collection of tobacco-boxes. Fig. 3 is made of the dried rind of a citron folded, while still soft, in the form of a Japanese bag. An

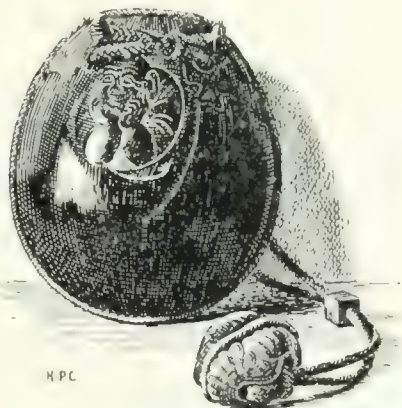


FIG. 9

GOURD WITH WOODEN LID

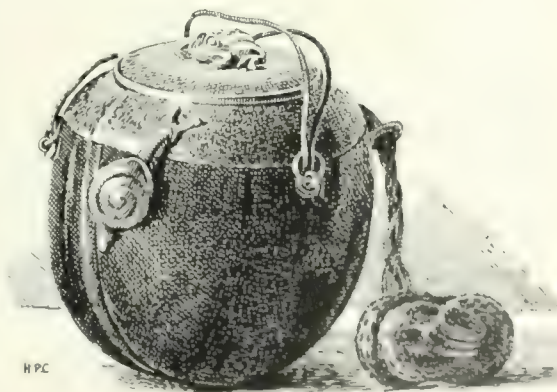


FIG. 10

GOURD WITH WOODEN LID

Japanese Tobacco Boxes.

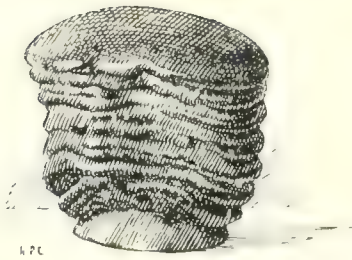


FIG. 11

FUNGUS

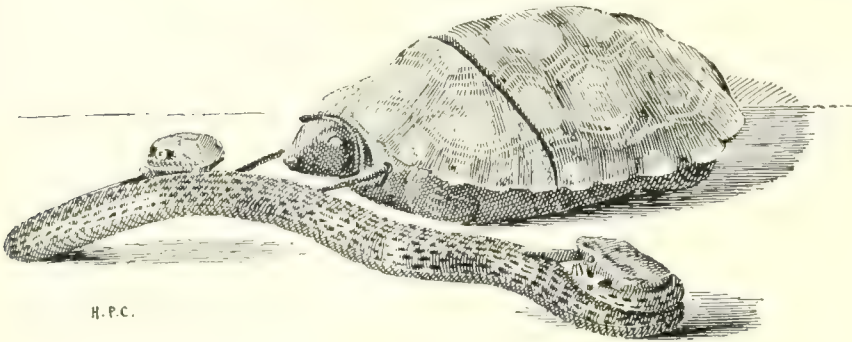


FIG. 12

TORTOISE-SHELL AND CARVED WOOD

remarkable manner. A mould is constructed round the growing gourd, and the fruit is thus made to take any shape that may be desired. Holes are cut in the sides of the gourds, and lids of wood are made to fit, with attachments of silk cord, as in Fig. 1. Fig. 9 represents a portion of the shell of a cocoa-nut carved with a representation of Hotei, the god of Contentment. At the back a piece of deer-skin is fastened by a silk lace passing through numerous holes round the margin of the shell. Fig. 10 is another example made from cocoa-nut, in which the lower part of the shell is used, the lid being made of wood. A snail, beautifully carved in wood, is attached to the box. A frog in yellow bronze appears upon the lid, and a *netsuke*, representing a coiled snake, is on the cord. This trio of animal life is usually found associated together in Japanese art, as in the present instance. Fig. 11 consists of a fungus of a hard, wood-like texture, which has been hollowed out and lined with a coating of black lacquer. Fig. 12 is made of the natural carapace of a tortoise, the plastron, head, and claws of the reptile being carved in wood.

The tobacco boxes in which material plays a secondary part to handwork are very varied in character. The lacquerer, the carver, the metal-worker, the embroiderer, and the basket-maker are all brought into requisition, and men of consider-

able renown as carvers and lacquerers have not disdained to employ their talents in the decoration of these objects. Zeshin, a lacquerer of surpassing talent, produced some beautiful boxes intended for the use of smokers. The one illustrated in Fig. 13 is a charming example of his work. The dandelion is represented in gold lacquer upon a dark brown ground, the seed-vessels or "clock" of the plant being delicately worked in sgraffito upon the lacquered ground. Fig. 14 is another example of

lacquer work of much beauty. The lacquered ground is finely powdered with silver, the shells are of mother-of-pearl inlaid in the lacquer, and the seaweed is of gold lacquer. The lid is inlaid with butterflies in mother-of-pearl.

Minko, a celebrated carver in wood, produced some very interesting examples of

tobacco boxes, one of which is shown in Fig. 15. The wood employed is of a fibrous nature, and is probably a species of palm. A certain "precious" effect is given to it by the care with which certain apparent cracks have been riveted. On close examination the cracks are found not to be real



FIG. 13

LACQUER BY ZESHIN



FIG. 14

LACQUER WITH PEARL INLAIS

Japanese Tobacco Boxes.



FIG. 15 WOOD WITH CARVED INCRUSTATIONS

attached to a pipe case. The basket is well made, and is lined with silk brocade. The exterior is ornamented with incrustations in coloured lacquers representing various fruits.

Fig. 18 is another example of basket-work. In this instance the material used for plaiting is thin strips of stag-horn; the hinge is of tortoise-shell, and the fittings of silver. The interior, like that of the previous one, is lined with brocade.

Quite a series of boxes are made of wood and bamboo carved into the shape of animal and other natural

objects. Fig. 19 represents a frog; the accompanying snail is carved upon the head, through which the cord passes, and the snake serves as a pipe case. Fig. 20 is a skull carved in bamboo, the head is a representation in miniature of the drum which is beaten at funerals, and the pipe case is copied from a common form of Japanese tombstone. Fig. 21 is carved in wood in imitation of a scallop shell with incrustations in porcelain copied from other kinds of shells. Fig. 22 is carved throughout—box, bead, and button—in

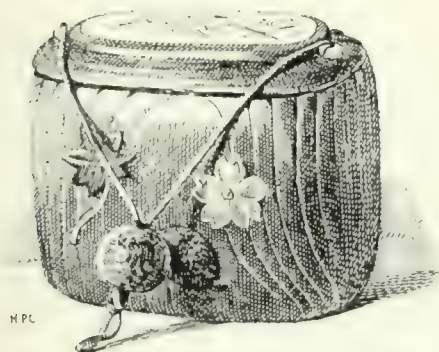


FIG. 16 WOOD WITH CARVED INCRUSTATIONS

cracks at all, but only simulated ones. The old mendicant carved in hard wood and ivory and incrustated upon one side of the box, is crawling upon his knees, supporting himself by a short cane held in his left hand. Upon the opposite side is a pine tree, the trunk being exquisitely carved in a hard wood, while the foliage is in rich green mother-of-pearl. Another box made of the same class of wood is shown in Fig. 16.

Fig. 17 represents a basket of plaited cane

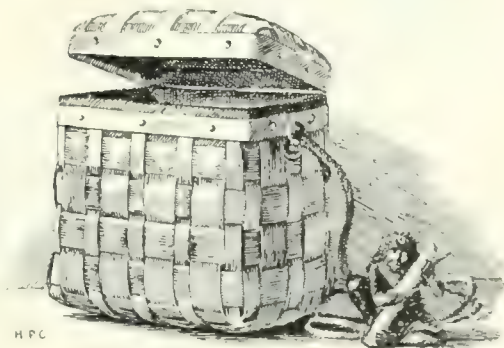


FIG. 18 STAG-HORN BASKET WORK

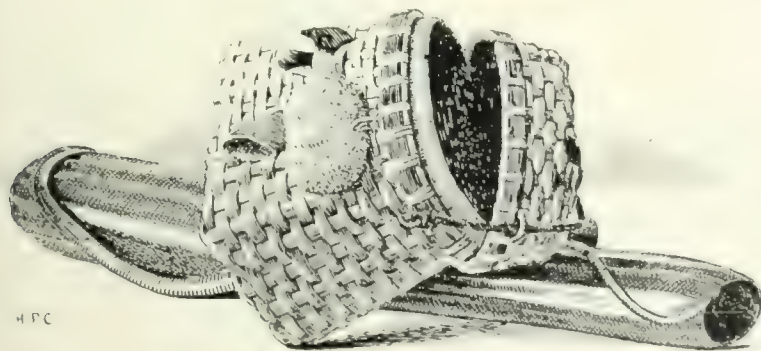


FIG. 17 CANE BASKET WORK WITH LACQUEL ORNAMENTS

a light-coloured wood of fine, close-grained texture with representations of monkeys. Fig. 23 is carved in wood in the form of a melon with incrustations of metal and lacquer.

Fig. 24 represents a lotus bud and leaf, and is executed in bamboo. The pipe case of stag-horn is carved

Japanese Tobacco Boxes.

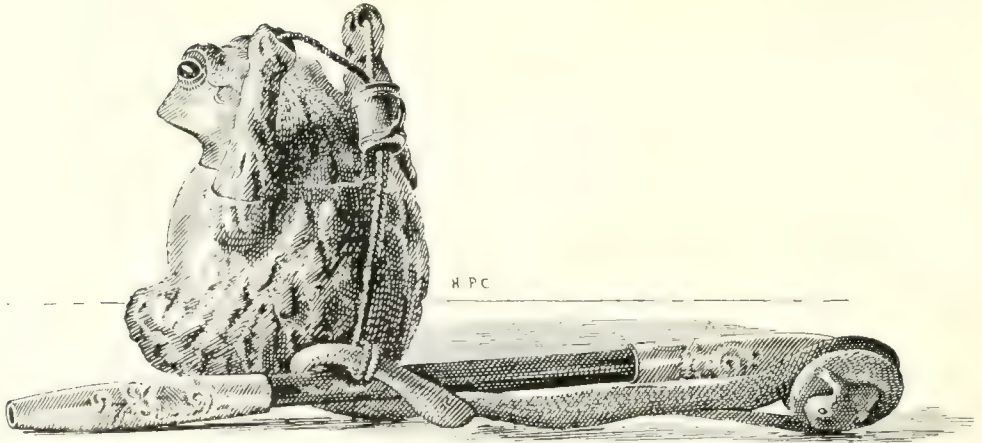


FIG. 19

CARVED WOOD

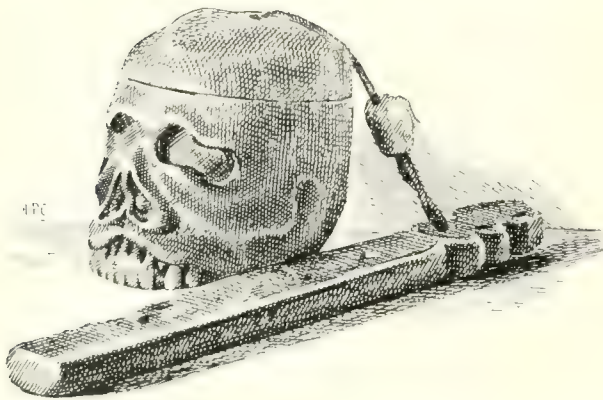


FIG. 20

CARVED WOOD

to imitate a lotus root with growing stems and leaves.

By far the most popular way of carrying tobacco in Japan is in a leather pouch. The leather employed for this purpose was formerly almost always of a soft deerskin. In modern days a leather dressed as a morocco or roan is often employed. The main interest of these pouches is to be found in their fittings. The clasps, buttons, and chains with which they are bedecked are often of solid silver, like the example shown in Fig. 25. The more ornate were chiefly worn by wrestlers. Brocade and embroidered bags were frequently used for tobacco. The one illustrated in Fig. 26 is embroidered in green, brown, and blue silk in what is known as a knot stitch. The

form of this bag is a common one in Japan, and is repeated in the dried citron-rind of Fig. 3.

Although, as already stated, large numbers of metal tobacco boxes are now produced in Japan, I have not come across many old specimens made of that material. The one shown in Fig. 27 is, however, an interesting example, as it exhibits in its technique the varied processes of *répoussé*, chasing, and incrustation.

In choosing from my small collection the objects now illustrated, I have been guided by the desire to show the great range of material and form which the Japanese have made use of in the production of such a simple article as a tobacco box. Bamboo, wood, palm-stem, bark, cocoanut, pearl shell, basket-work, gourds, citron rind, fungus, stag-horn, leather, brocade, and metal-work have all

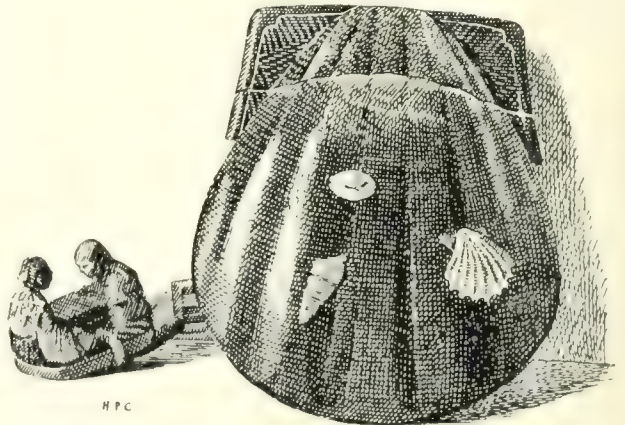


FIG. 21

CARVED WOOD WITH POTTERY ORNAMENT

Japanese Tobacco Boxes.

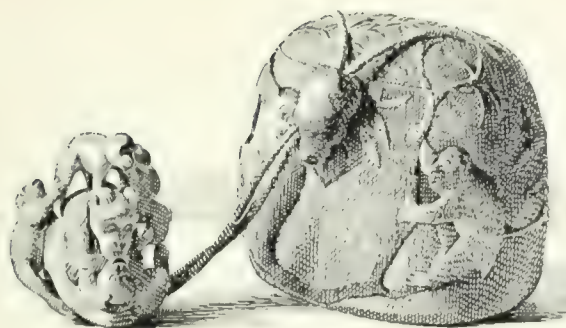


FIG. 22

HPC

CARVED WOOD



HPC

FIG. 23

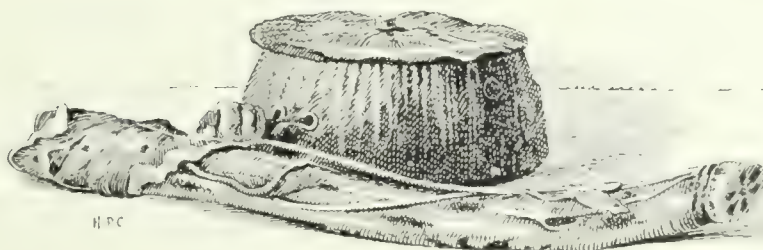
CARVED WOOD



HPC

FIG. 20

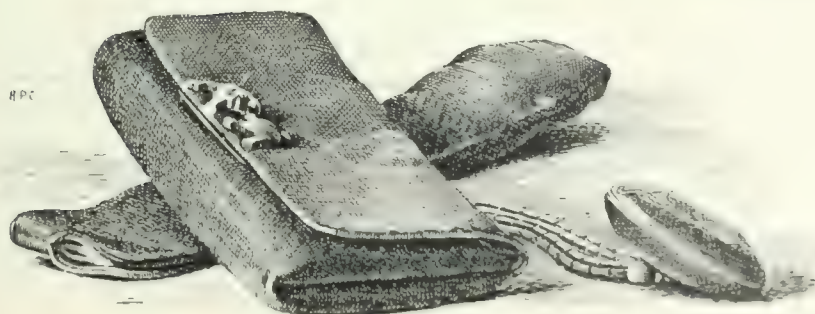
EMBROIDERY



HPC

FIG. 24

CARVED WOOD



HPC

FIG. 25



HPC

FIG. 27

IRON WORK

been brought into requisition, and each material is treated in an original, clever, and thoroughly artistic manner. We find illustrated in them some quaint characteristics of the Japanese race—their love of old things for the sake of their antiquity, their tender regard for characteristic natural features side by side with an admiration for skilled workmanship. The simple, uncoloured and undecorated wooden and thatched temple for Shinto worship is often erected in Japan in close vicinity to the highly painted and carved Bhuddist structure.

The two religions, so different in characteristics, do not appear to clash one with the other. Simplicity and high ritual have each their charm, and each ministers to human cravings. In Japanese art we are continually coming across objects which show these differences of thought and sentiment, and these variations are, I think, well illustrated in the tobacco boxes here referred to.

CHARLES HOUME.

COLOURED ETCHINGS IN FRANCE.—PART II. BY GABRIEL MOUREY.

I PROPOSE to devote the greater part of this second article on etching in colours to MM. Charles Maurin, Francis Jourdain, and B. Boutet de Monvel the younger.

There is relatively little of polychromy in M. Charles Maurin's plates; he affects the most delicate colour schemes, washing in his tints so lightly as almost to leave the paper revealed beneath; he loves simple subjects too, all that is quiet and *intime*, especially "bits" of interiors. He is, so far as I know, the only etcher in colours who has devoted himself largely to the female nude, for his models figure in nearly all his delightful little plates with a spirit of modernity akin to that possessed by the famous French engravers of coloured plates in the eighteenth century. Nothing of its kind could be more charming than his *Sortie de bain*, for example, or his *Fillette à la poupée*; nothing more delicate than *Le Modèle* or *Le Petit Lever*, nothing more graceful in its simplicity than *L'Enfant au ruban rose*, wherein, save for the flesh tints of mother and child, and the bow of ribbon brightening the baby's curls, there is, so to speak, no colour. One tone only—and that really not a tone, for it is the typical blue-grey tint of the



"CHARLIE ROUGE."

BY J. PICHON

(By permission of M. C. Heughebaert, Paris)



Coloured Etchings in France.

engraving—is seen in this plate, but it is admirably effective in bringing out the full value of the figures. Apart from the coloured etchings signed by him—fifty is the usual number of impressions—M. Charles Maurin has done a large series of dry-points, delicately tinted with soft greys and pale pinks. They are nearly all studies of the nude, and have a very fresh and special savour.

M. Francis Jourdain's gifts are of an altogether different variety. The reproductions of two or three of his earliest etchings, published some time since in *THE STUDIO*, already gave evidence of his strong sense of decorative simplicity, and now we find him in full possession of his powers. Study and observation may still further increase these powers, but I do not think he will depart from the path along which he is now travelling. In his plates he aims chiefly at decorative effect, caring little for close, minute treatment or his subject. By bold patches of colour he seizes one's attention; his *motif* is broadly treated and transposed for decorative purposes. In a word, his etchings in colour are not the sort of plates to put away in a portfolio; their place is on the walls of *salon*, or study, or bedroom. In him we find a strange mixture of the Japanese and the Parisian, with occasional reminiscences of the coloured prints of the eighteenth century or the beginning of the nineteenth. Of the thirty plates he has now executed there are certainly not five but bear the stamp of true originality. The animal series—*Le Coq blanc*, *Le Coq noir*, *Les Cygnes*, *Chat blanc*, *L'Oie*, *Le Perroquet bleu*, *Le Paon blanc*—is charming, and no less characteristic are the landscapes, *Paysage du soir*, *Paysage triste*, and *Nuit*

d'Hiver, wherein, with one or two colours—never more—the artist has succeeded in producing the most striking effects. Delightful, too, are these female figures—*Femme de Jadis*, in a red shawl, *La Passante*, *Femme au chapeau noir*, and *Autre*—a woman in strange, superannuated garb, standing out against a melancholy, leafless, autumn landscape. Of M. Jourdain's coloured *eaux-fortes* there are never printed more than thirty.

Down to the present I have never seen anything by M. Boutet de Monvel the younger but etchings in colours. This process seems to occupy him entirely; moreover, he excels therein, his plates being real pictures, fashioned and carried out just



"L'ENFANT AU REBAN ROSE."

CHARLES MAURIN

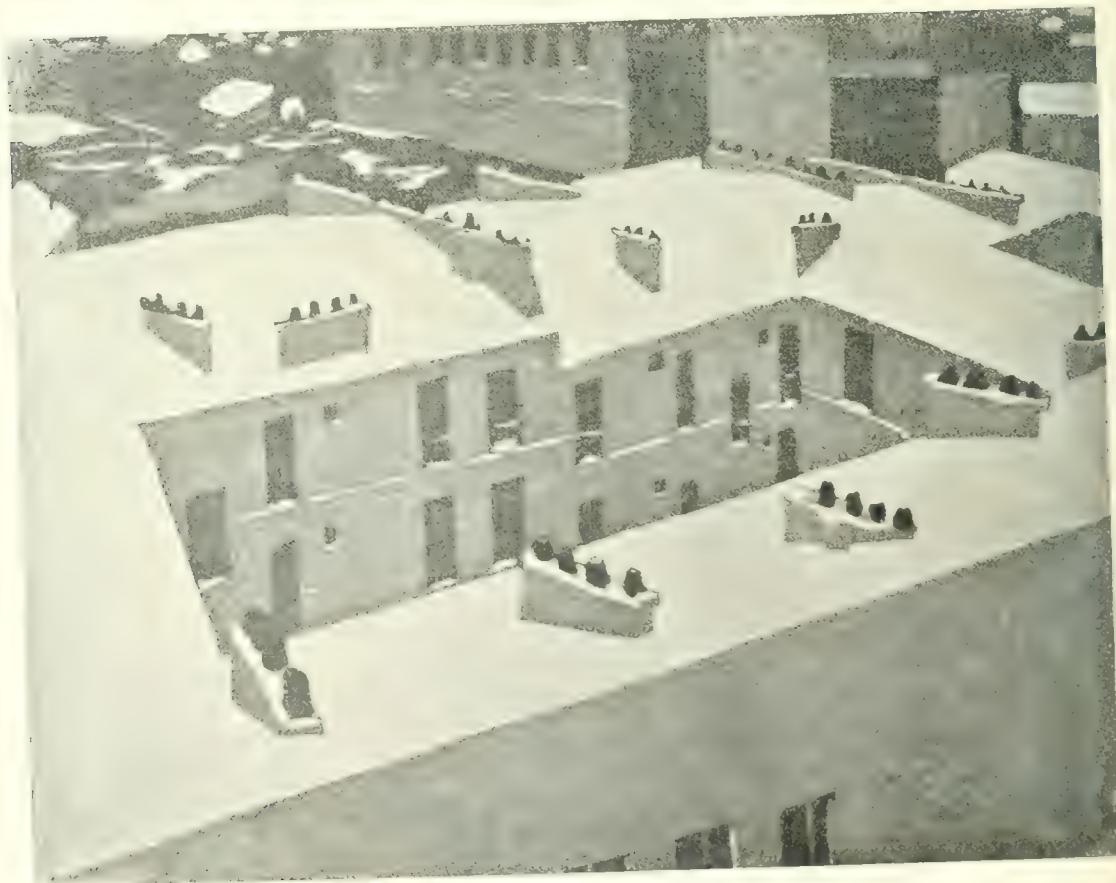
(By permission of M. C. H. H. H. H. H.)

Coloured Etchings in France.



"ENFERMÉS ET CHATELAIN" (By permission of M. C. Hesse, Paris)

BY EUGÈNE BÉJOT



"ENFERMÉS ET CHATELAIN"

(By permission of M. C. Hesse, Paris)

BY FRANCIS DE KÉRAVAL

Coloured Etchings in France.

as pictures are. His character figures, his modern types, such as the *Jeune Homme*, his first coloured etching, and his *Sportsman*, recalling the works of Kate Greenaway and Caldecott, his *Faucheur* and his *Cavalier*, are plates full of significance, revealing the artist as an attentive observer and a most original portrayer of manners. In addition to these he has done some etchings of other varieties, notably *Le Vieux Curé* and *Paysanne*, a girl standing with a church as a background and an enormous white cloud rising from the horizon behind her. Very admirable also are the intensely poetical scenes in which M. Boutet de Monvel has been inspired by life among the watermen and haulers, for they are truly remarkable things, particularly *Les Hâleurs*, *Le Chaland*, and *La Péniche*. In their tragic simplicity these intense pictures at times remind one of that powerful novel by Rechetnikow, *Ceux de Podlipnai*, wherein the Russian writer recounts so forcibly and so sadly the life of the Volga boatmen. The impressions of M. Boutet de Monvel's etchings never exceed thirty in number.

If, so far, I have dealt almost exclusively with these three artists, it is with no intention of attempting to establish any absolute superiority on their part over their fellow-workers, but simply because they seem to me to display special and personal qualities and an unusual degree of sensibility. Together with MM. Ranft, Godin, and Houdard, to whom I referred in my first article, they seem to me to get the utmost originality out of etching in colours, and to excel in their modes of expression—in a word, to say all that it is possible to say in the limited vocabulary of this branch of art. Others there are, certainly, no less deserving our attention, but few of them, to my mind, succeed in presenting to our gaze the coloured *eau-forte* in so captivating a fashion. I

must, however, mention the names of several artists whose work in this direction presents many points of interest, notably MM. J. Pichon, J. Villon, Georges Ey' Chenne, and Eugène Delâtre.

M. Pichon draws extremely well, as his studies of animals prove; indeed, the fact that he is a pupil of M. Albert Besnard is sufficient guarantee in this respect. The method he employs in his coloured etchings is a combination of the two processes already described—namely, *à la poupée* and the superposition of plates. As an animal painter he is most expert, having a full knowledge of the anatomy of the horse and of the dog. One feels that he is conscientious and sincere, yet how cold and gloomy are his plates! Always excepting his *Cheval de Chasse*, his *Vers le Rendez-vous*, and his *L'Habit Rouge*, in which the colouring is delightful, his engravings look like so many natural history blocks. Everything is scrupulously exact, but inanimate; it has not undergone the transformation



necessary to make of reality a work of art. The number of proofs printed by M. Pichon varies from twenty-five to fifty.

M. Villon has more imagination and more *esprit*; his hand is more various and more captivating; some of his plates—*Bernadette*, for example—being of undoubted artistic value. This etching represents a lady in visiting costume seated on a sofa, wearing a large hat, and a veil half covering her face. Save for the yellow shade of the hair and the trace of pink on the face, the plate is a monochrome in the most delicate greys; the white blouse of the figure remains white, paper-white. *Le Maquillage*, *Boudeuse*, and *Sur un Banc* reveal similar intimacy with feminine attitude. Of these the best is *Boudeuse*, a woman in petticoat and corset lying face-downwards on the bed, her head buried in her folded arms. *Le Père Noret*, and his latest work of this kind, *Bibi la Purée*, are excellent examples of this kind; while *Le Major Anglais*, a piece of fine humour and delicate caricature, is perhaps the best of all. M. Villon's plates are never reproduced to a greater number than twenty-five or thirty.

M. Georges Ey' Chenne is a young artist full of promise. He studied the art of etching in colours with M. Godin, and, like him, remains faithful to the superposition process. *Le Papillon Noir* and *Les Anémones* are lovely poems in colour, infinitely delicate and subtle, but too minute, too "finnick-ing" in execution, for they suggest excess of labour and want of freedom. But M. Ey' Chenne is an admirable colourist, as witness his *Carpe*, which is an absolute little marvel in that respect, and could only have been produced by an artist of the highest order. His plate, *Les Maquereaux*, is too suggestive of the Japanese. In *Marchandes de Pommes au Soleil* the artist attempts bolder, clearer effects, broader colours, more decorative contrasts: a new faith seems to tempt him. He prints from twelve to thirty impressions of his plates.

It only remains now to mention M. Eugène Delâtre, engraver and printer, to whom all the artists I have mentioned owe a deep debt of gratitude. Since his display at Durand-Ruel's, to which I, together with M. Francis Jourdain, was invited, in 1898, I have seen but little of his work, yet I retain a keen remembrance of some of his etchings, particularly *Le Gosse qui Fume*, *Vieille à la Bouche*, *Deux Petites Filles*, *Marché*, and *Petite Maman*. M. Clément-Janin appreciates M. Delâtre's gifts and style in these terms: "Although some of his coloured prints are in conception linear and decorative, many others are



"STREETSMAN" BY BERNARD
BOUILLÉ DE MONVEL

(By permission of M. C. H. Pichon)



Coloured Etchings in France.

pure and, be it added, excellent engravings. The colour, in fact, comes as relief, varying the monotony of the *ensemble*. The original work in M. Delâtre's plates, like their printing, is always remarkably good.

M. Eugene Béjot, too, has done some very fine etchings in colours, recording with the most delicate observation the poetry of the streets, the monuments and the quays of Paris. His *Entr'actes de Pierres*, with text by M. Maurice Guillemot, will remain as some of his best work.

Among the artists who have become enslaved of this most fascinating process must also be mentioned Mme. Marie Gautier, M. Henri Paillard, M. Henri Guérard, and M. Manuel Robbe.

As one may see, the number of etchers in colours is large; in Paris alone there are from seventy to eighty artists, Frenchmen and foreigners, practising the art. I have named the principal—those who show originality and resource and personality—and a glance at any collection shows



"CAT" BY FRANCIS GILLON
(Reproduction of M. C. H., Pl. 1)



"LE MADON ANGELS" BY JACQUES VILLON
(Reproduction of M. C. H., Pl. 1)

how rare are the qualities named!

Let us be grateful, therefore, to the artists who first embarked on this new route; to the *amateurs*, to the publishers also, who encouraged them: for they have enriched the sphere of art by means of a novel means of expression, which corresponds exactly to modern taste, and to the demands of a public which day by day is becoming more and more thoroughly penetrated by a love of true and living art.

GABRIEL MOUREY.

Some Modern Cottages.

SOME MODERN COTTAGES. BY ESTHER WOOD.

IT has been a matter of lament that English cottage life, as known to us in tradition and poetry, has almost passed away, and all efforts to revive it artificially have proved a failure. That is to say, we cannot now return to the life which created the cottages of old time; and to live modern life in them is both incongruous and inconvenient. The main work of each generation in art must be creative and new, must spring direct from its own thought and consciousness. And in proportion as we love and reverence our present age, bearing even with its vulgarities because of the humanity persisting through them all, the less satisfied shall we be with reproductions and revivals, and the more eager to evolve from

and being able to get fires and hot water at reasonably short notice.

Cottages nowadays are not only for the poorer classes or for those who do all their own domestic work. A steady demand for small country homes is now arising from artists of every kind. Poets, painters, actors, dramatists, will now occupy them, often for the greater part of the year. Literary people especially require such places, where they can write apart from the noises and distractions of town. The architect must make provision for this in new cottages likely to be used by professional people, and must remember that such brain workers find concentration of mind more difficult than do those whose daily occupations are mapped out in office hours. It is useless and cruel to place them in a general sitting-room between the kitchen and the front-door, where they will be beset with interruptions like the apocryphal dialogue of Shakespeare with Anne Hathaway on the dinner question, by which Hamlet's best soliloquy was threatened to be spoilt. Without presuming that such intrusions upon our contemporary poets would be as dangerous to literature as Anne Hathaway's pancakes, we must admit that something more than a bedroom and a share in the common room is urgently needed by the brain-worker at home. A



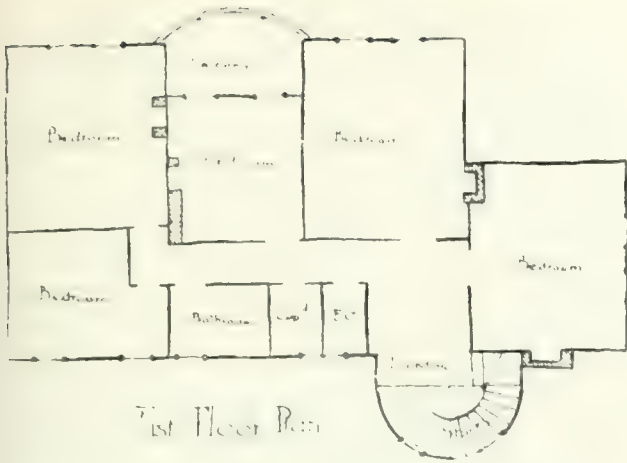
FIG. 1. — MODERN COTTAGE. (1) E. A. L. ARCHT. (2) H. A. L. ARCHT. (3) H. A. L. ARCHT.

our own time its proper architectural expression. An ancient cottage, though far from being a mere curiosity — surviving, indeed, only because it still fulfils more or less its original purpose — is yet for most of us a beautiful anachronism, demanding for its occupants those who can live a hard, frugal, robust, and leisurely life. The modern cottage must accommodate itself to quite other conditions: it must take account of the quickened pace of civilization, of the demand for rapid and easy transit from place to place, of the need of saving time and labour in domestic tasks,

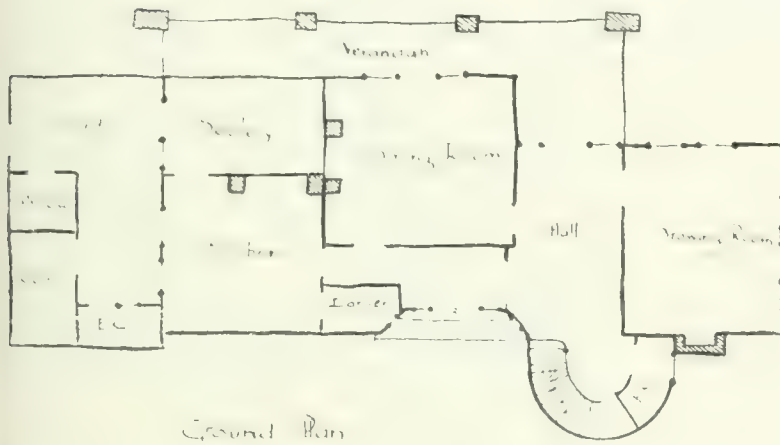


FIG. 2. — MODERN COTTAGE. (1) E. A. L. ARCHT. (2) H. A. L. ARCHT. (3) H. A. L. ARCHT.

Some Modern Cottages.



AN "Tourelle," SALCOMBE, DEVON. (HARRISON TOWNSEND, ARCHT.)



AN "Greenlees," NORTHWOOD, MIDDLESEX. (HARRISON TOWNSEND, ARCHT.)

ment of cottage-building. In the three here illustrated — "Tourelle," Salcombe, Devon; "Greenlees," Northwood, Middlesex; and "Theobalds," at Chilworth, there is a certain distinction and individuality which only a few of the newer generation of architects have given to buildings of this unpretentious scale. "Tourelle" is especially charming in the treatment of the circular tower which carries the stairs. This is roofed with green glazed tiles, an original and very successful use of this colour and material in the exterior plan. The design of the front-door and the windows, set closely round it, by which the entrance is lighted, is

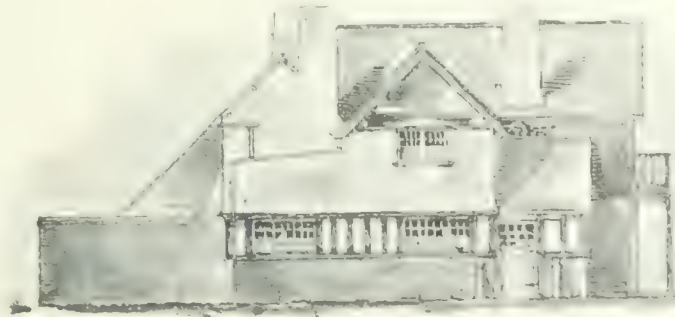
another interesting feature of the house. On the opposite side, away from the tower, is an arched porch or verandah, supporting a balcony above. A cottage at Retford has a half-timbered upper storey, and the occurrence of the windows in somewhat unexpected places out of conventional order, has a very pretty effect. "Greenlees," perhaps, rather outruns the cottage idea, but is

little forethought in building will often contrive for him an odd nook, either in the roof (where it should be well warmed and ventilated, as is seldom done) or in some part isolated from the parlour or "talking-room," and from the inevitable sounds of the kitchen and the door.

Musicians also—and their house-mates—will appreciate an out-of-the-way practice-room, which will be more conducive to harmony than the custom of giving over the remotest corners of the house to servants and lumber.

The work of Mr. Harrison Townsend affords some of the happiest instances of this develop-

ment of cottage-building. The lower half of the outer walls is in plain cement, the upper half brick. In all three designs the chimneys are kept low and unobtrusive, an excellent rule in cottages, where their form, and that of the roof generally, determine the



"Theobalds," CHILWORTH.

Some Modern Cottages.



"GRILLENES," NORTHWOOD.

C. HARRISON TOWNSEND, ARCHITECT.

general character of the building when approached through trees and hedges, or seen from a distance on the hillside, with its outline sharp against the sky. In all small homesteads, any attempt to over-emphasise the chimneys by fantastic shape, or by treating them as distinct from the main block, should be discouraged. We naturally associate tall and apparently isolated chimneys in a landscape with a factory rather than a dwelling, and the poet's

"wreaths of smoke"

"Sent up in silence from among the trees"

would seem to come more genially from the low nestling chimney of the old roof-tree than from the separate and singular stack.

The pitch of the roof is a matter of



TORCH OF LODGE AT STAGENHOL PARK. WALTER L. CAVE, ARCHITECT.



LODGE AT STAGENHOL PARK.

WALTER L. CAVE, ARCHITECT.

of the house, as they should be, if possible, in all cold and bleak districts. Aesthetically considered, such a roof has nearly always a great charm, giving dignity and repose to the outline, while any dormer-windows set in it gain cosiness and warmth of aspect. We might fairly compare the steep-pitched roof of a mediæval cottage with the height and dignity of a true Gothic arch, and pursue the analogy to the opposite extreme—the mean shallowness and depression of arches in post-Renaissance work, repeated in the commonplace angles of later domestic architecture.

It should not be necessary to insist that half-timbering is a structural method, and not an ornament to be added at pleasure to external walls. Unfortunately, however, certain architects or

Some Modern Cottages.



KEEPER'S COTTAGE AT SIDBURY MANOR

WALTER F. CAVE, ARCHT. R.

speculative builders in Surrey and Middlesex are still permitted to survive after flagrantly painting modern brick cottages with black diagonal lines to look like timbers! Others have sought to sustain the base illusion by sticking narrow boards in transverse patterns about the frontage. We need not harrow ourselves with these atrocities. There can be no objection to modern timber-framing when honestly carried out, and in a well-wooded district which gives a natural justification for the work. But such timbers must be a part of the body of the building, and not be simulated for decorative effect.

A well-seated porch should be an attractive feature in a cottage, serving as a summer lounge for those who otherwise have little choice of sitting-rooms, and giving pleasant scope for the growth of vines and other creepers. Mr. Walter F. Cave is especially distinguished for his original treatment of porches. One at the Lodge, Stagenhoe Park, is so contrived as to form a sort of open-air ante-chamber to the dwelling, its high walls giving ample privacy for study or conversation, and opening between the benches with a flight of steps. The cross-barred circular windows are unusual and pleasing, and the square ones are very effectively set in the steep roof and among the broad and

sheltering eaves. Another cottage approaching a "lodge" in character is the keeper's cottage at Sidbury Manor. The fact of being built to adjoin and guard the kennels gives an opportunity for novelty of treatment, of which Mr. Cave has taken full advantage. The porch is again very generously treated, and there is a skilful use of arches in the body of the house, though exception may perhaps be taken to the one with a square window inside it. The very ingenious and picturesque arrangement of the chimney-stacks should also be noticed. Another inviting porch is at a farm cottage, Rodway Hill, by the same designer. The windows on either side of the door are furnished with shutters thrown back, and the seats beneath are sheltered by a straight roof of very simple character. The interior plans of this cottage are particularly interesting for the good use made of the space available. But the practice, suggested in every bedroom, of putting a full-sized bed in a corner, with its side against a wall, is highly inconvenient, both to the occupants and the housemaids, to say nothing of the wall-surface being spoilt in a very short time by daily friction.

Another characteristic of Mr. Cave's work is the variety of frontage which he often secures in a modest little row of workmen's cottages. Those at

Some Modern Cottages.



COTTAGE, NORTH-STOKE, SURREY. (1898.)

WALTER D. CAVE, ARCHT. R. I.

Especially at Down End are charming instances of this, no part being quite alike. The walls are very simply treated, in plain rough-cast, and the tiled roofs pleasantly broken by casement windows. At North Stoke is another beautiful little group, set on a slope. An arch to admit carts breaks the block in the centre, and the windows are quite irregularly set. Mr. Cave has a wholesome love of local materials and a keen eye for their possibilities in mass and colour. The use of such materials has an æsthetic value over and above the question of economy. It makes for that harmony which we enjoy in a landscape when its buildings are a part of its natural constituents, sympathetically handled, when the cottage walls and the trees that shelter them belong to one another by an indigenous tie. Each has grown up in the climate of the place, and the very colours blend through familiar kinship; so that a foreign element would jar upon the setting, as a Derbyshire stone wall would jar upon beech-woods, or a Cornish fisher-hut upon a Surrey

wold. It must be remembered, however, that certain materials proper to a site may sometimes be expensive in use, as stone slates, which demand very stout timbers to carry their extra weight. The insufficiency of the ordinary nine-inch wall for exposed sites is another point which Mr. Cave insists on, even when the outside is rough-cast with Portland cement. He believes in pitch-pine as the best substitute for oak, but prefers it left straight from the saw, and touched neither with chisel nor plane. By this method he secures a fine and



COTTAGES, NORTH-STOKE, SURREY.

WALTER D. CAVE, ARCHT. R. I.

Some Modern Cottages.

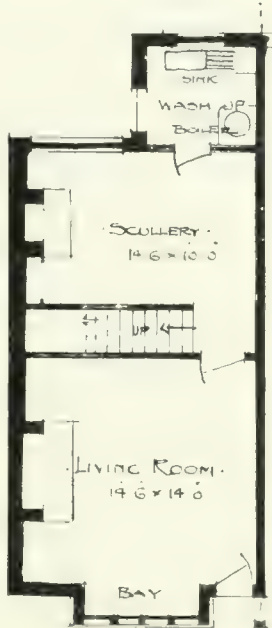


COTTAGES AT NORTH STREET.

WALTER F. CAVE, ARCHT. R.S.A.

durable surface, which requires no further treatment but a rubbing of linseed-oil.

In a large expanse of country made hideous by manufacturing towns, and suburbs lined with the barrack-like dwellings of "factory-hands," the cottages of Mr. Edgar Wood, one of the best known of North-country architects, are often the bright spots on an æsthetically barren land. Those illustrated here (from Langley Lane, Manchester) afford very good examples of how dwellings might be treated, based upon the very common plan found in the cotton towns of Lancashire—that is, the kitchen in the front, entered direct from the street, a scullery behind, containing sink, and boiler, and with a door giving exit to a



GROUND-PLAN OF COTTAGE AT
LANGLEY LANE, MANCHESTER.
EDGAR WOOD, ARCHT. R.S.A.

fair-sized yard, the dustbin, coal-cellar, etc., being in the corner. The plan reproduced has much the same accommodation, with two or three alterations that make it more comfortable as a dwelling. The lobbies assist in cutting off the draughts from the street; the stairs, slightly better placed, are between the kitchen and scullery; in some of the plans a small room is added beyond the scullery, used as a "wash-up," in which are placed the boiler and sink, instead of in the scullery. The sizes of the rooms slightly exceed

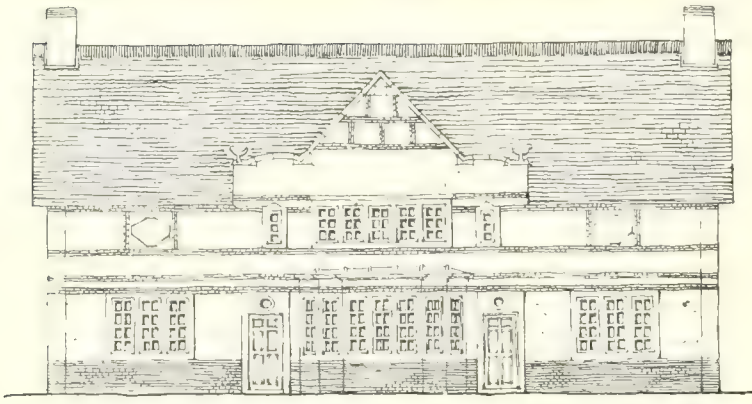
those of the ordinary cottage dwelling. In the larger cottages at the end is added a parlour, which could, from the workman's point of view, be better thrown into the living-room, thus forming one large healthy room. Several North-country architects are now building cottages with bath-rooms on the ground-floor, to obviate the expense of carrying water to the first landing.

Another very interesting feature of modern cottage-designing is the effort being made in various quarters towards some adaptation of the collegiate plan, making a common dining or sitting-room serve for a group of private dwellings. Mr. Walter Cave has approached this idea in his pair of cottages (p. 128) with a reading-room between them, at



COTTAGES OF LANGLEY LANE, MANCHESTER.

Some Modern Cottages.



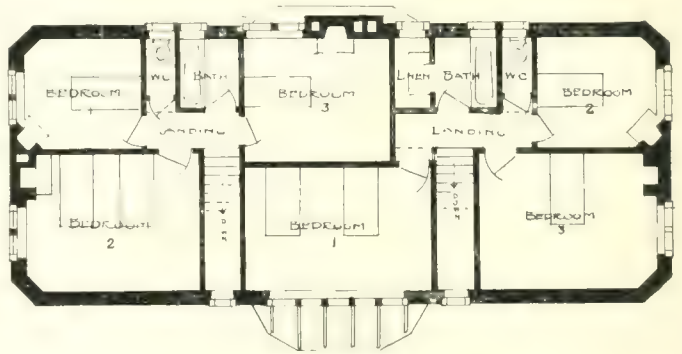
PAIR OF COTTAGES WITH COMMON DINING-ROOM G. L. MORRIS, ARCHITECT

with the chisel. The plaster panels over the fireplace are set back three or four inches to form shelves for pipes or vases. Bookshelves are formed in the thickness of the wall on either the angle opening or bay. The external elevation is principally of rough cast, the brick corner projecting aflush with the plaster. Slips of stone frame the windows and the coping, and stone figures suggestive of bantams are placed at

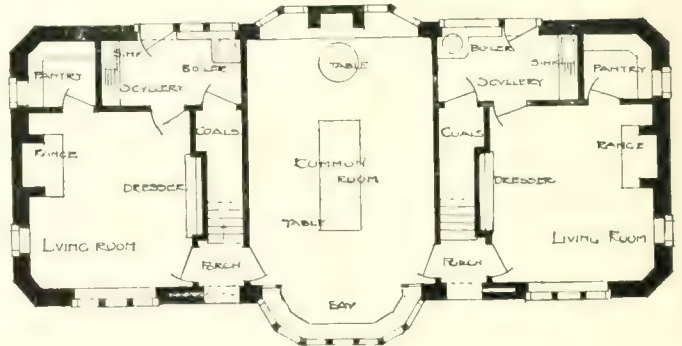
Flax Bourton, Somerset, of which we give the elevation and plans. Mr. George L. Morris goes farther in his design for a pair of cottages with a common dining-room in the centre. A large scullery common to both, with an oven for baking purposes, would be perhaps preferable to the arrangement shown. The first floor has three decent-sized bedrooms, with bath-room and offices added. A bath-room is usual in the cottages on the Port Sunlight Estate, and to some extent at the mining village of Cresswell. All the rooms and fittings, with the exception of the common-room, are kept free of ornament, except in so far as the actual necessities and fittings may be made beautiful in the fulfilment of their several duties. In the common room it is suggested that the quartering of the partitions should be of sufficient thickness to project slightly beyond the face of the plastered panels, the face of the quartering worked with a saw; mouldings, cross-pieces, head-pieces, and cells are introduced as part of the construction, morticed, turned, and pinned into one another as illustrated. The elevation towards the fireplace has on each side of the grate a panel arranged in alternate rows of brick and tile—buff brick and red tiles. The back of the seat on each side of the fireplace is of horizontal boards, fixed by means of large pins driven into the wooden upright that forms the basis. The diamond and circle shapes are gouged out

the foot of the gable.

The interesting single cottage for a workman, designed and carried out under the direction of Mr. W. Troup, shows an arrangement on both ground and first floor which within certain limits it would be difficult to better. Built on the side of a hill, a portion of the basement is naturally utilised for a tool-house, coal-shed, etc. The plan of both ground and first floor is very simple. A living-room entered from a little porch

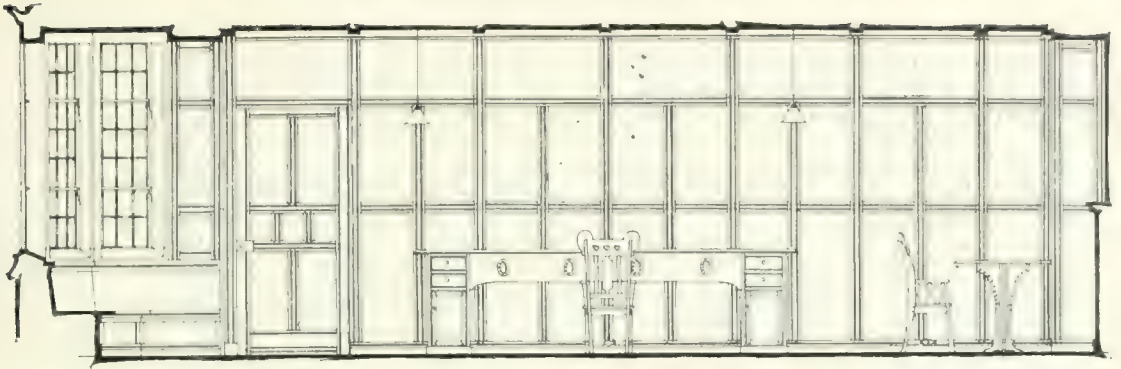


FIRST FLOOR PLAN OF A PAIR OF COTTAGES G. L. MORRIS, ARCHITECT



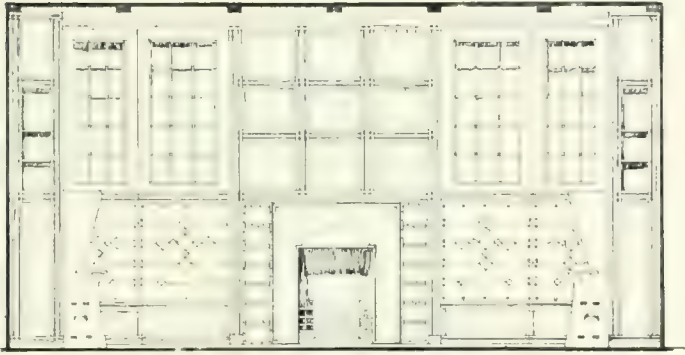
GROUND FLOOR PLAN OF A PAIR OF COTTAGES G. L. MORRIS, ARCHITECT

Some Modern Cottages.



A SIDE OF THE COMMON ROOM IN A PAIR OF COTTAGES

G. L. MORRIS, ARCHTCT.



FIREPLACE-END OF THE COMMON ROOM IN A PAIR OF COTTAGES

G. L. MORRIS, ARCHTCT.

the domestic arrangements will then be eased by employing servants resident in the neighbourhood, and going home like day-labourers when their work is done. The building and fitting-up of such cottages should be so contrived—with the many labour-saving appliances above suggested—as to lessen in every possible way the dependence of the inmates upon outside help. There will, of course, be no fetching and carrying of water from the well or faggots from

the wood, our age having finally refused Arcadian labours, however romantic and picturesque they may be.

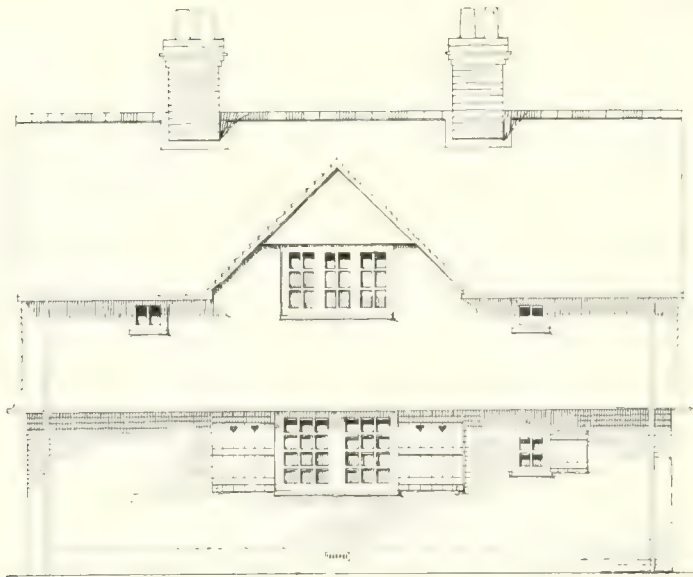
or lobby, that is reached by a flight of external steps, with a parlour on the right and scullery on the left, is followed by an almost similar arrangement of rooms on the first floor, approached by a staircase leading off the living-room; a passage or landing at the head of the stairs connects the three rooms, the bedroom on the left running over the porch and steps. The roof is covered with brown tiles, the first floor hung with bright red. The shutters to the windows are required, and not placed there merely for ornament, as the tenant will occasionally lock up and leave the house. Up to the first floor the walls are of brick.

The modern cottage does not allow for any heavy domestic work to be done on the old-fashioned scale. The ancient homestead, however humble, made provision for baking, brewing, washing, and in many cases dairy-work also, to be done on the premises, each family having its appointed days for every task. But for these purposes special out-houses and lean-to sheds were built around the dwelling, and it was only when—as land became dearer and these fell into decay—such wholesale and lengthy labours were brought into the cottage itself that the inconvenience and time-waste of the system was realised, and the substitution of properly-equipped bakeries and laundries, etc., resulted. Moreover, the modern family has ceased to yield the same retinue of women who in our grandmothers' days were always at hand to bake, brew, and churn for the household. Deplore it as we may, the washhouse has now given place to the bicycle-shed, and the photographic dark room has even ousted the conservatory. The private oven

There can be no doubt that the modern habit of living in flats has affected domestic architecture even to its cottages, by stimulating the demand for such time-saving appliances as will enable the *haus-frau* to absent herself for a few hours without having the pleasure of home-coming marred by the old difficulty and delay of getting up steam afresh in the household machinery. A country cottage will often be made a week-end or holiday resort for families keeping a larger establishment in town, and

the domestic arrangements will then be eased by employing servants resident in the neighbourhood, and going home like day-labourers when their work is done. The building and fitting-up of such cottages should be so contrived—with the many labour-saving appliances above suggested—as to lessen in every possible way the dependence of the inmates upon outside help. There will, of course, be no fetching and carrying of water from the well or faggots from the wood, our age having finally refused Arcadian labours, however romantic and picturesque they may be.

Some Modern Cottages.



300. ELEVATION OF COTTAGE

J. W. FIDELL, ARCHT. I.

may yet have to go the way of the dying copper and the extinct vat. But the task of domestic architecture is to fulfil these new require-

ment with the genius which has been defined as "sanctified" common sense.

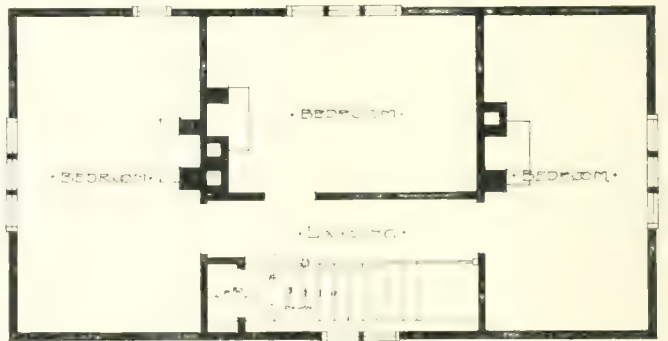
ESTHER WOOD.

beauty as well as for use, so that the signs of personal activity which give charm to an old cottage will not be lacking, though they must perforce be different in character. Machinery, the most unintelligently abused of all inventions, has yet to take its right place among us, not supplanting but relieving personal labour, and giving leisure for the development of interesting handicrafts. To return, in short, to simplicity of life, without being betrayed into primitive discomfort, is one of the problems of the hour, alike for the builder and the occupier of the home.

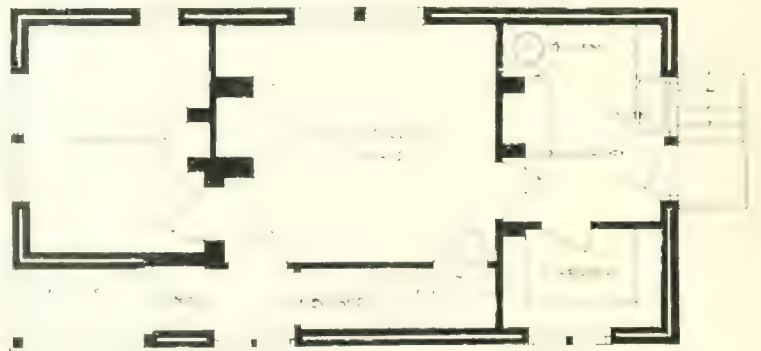
The future lies with the architect who can treat this



ments without losing in artistic effect; to make these changed and often unpromising conditions serve for



301. FLOOR PLAN OF WORKMAN'S COTTAGE J. W. FIDELL, ARCHT. I.



302. FLOOR PLAN OF WORKMAN'S COTTAGE

J. W. FIDELL, ARCHT. I.

LEAVES FROM THE SKETCH-BOOK OF WILLIAM SCOTT.

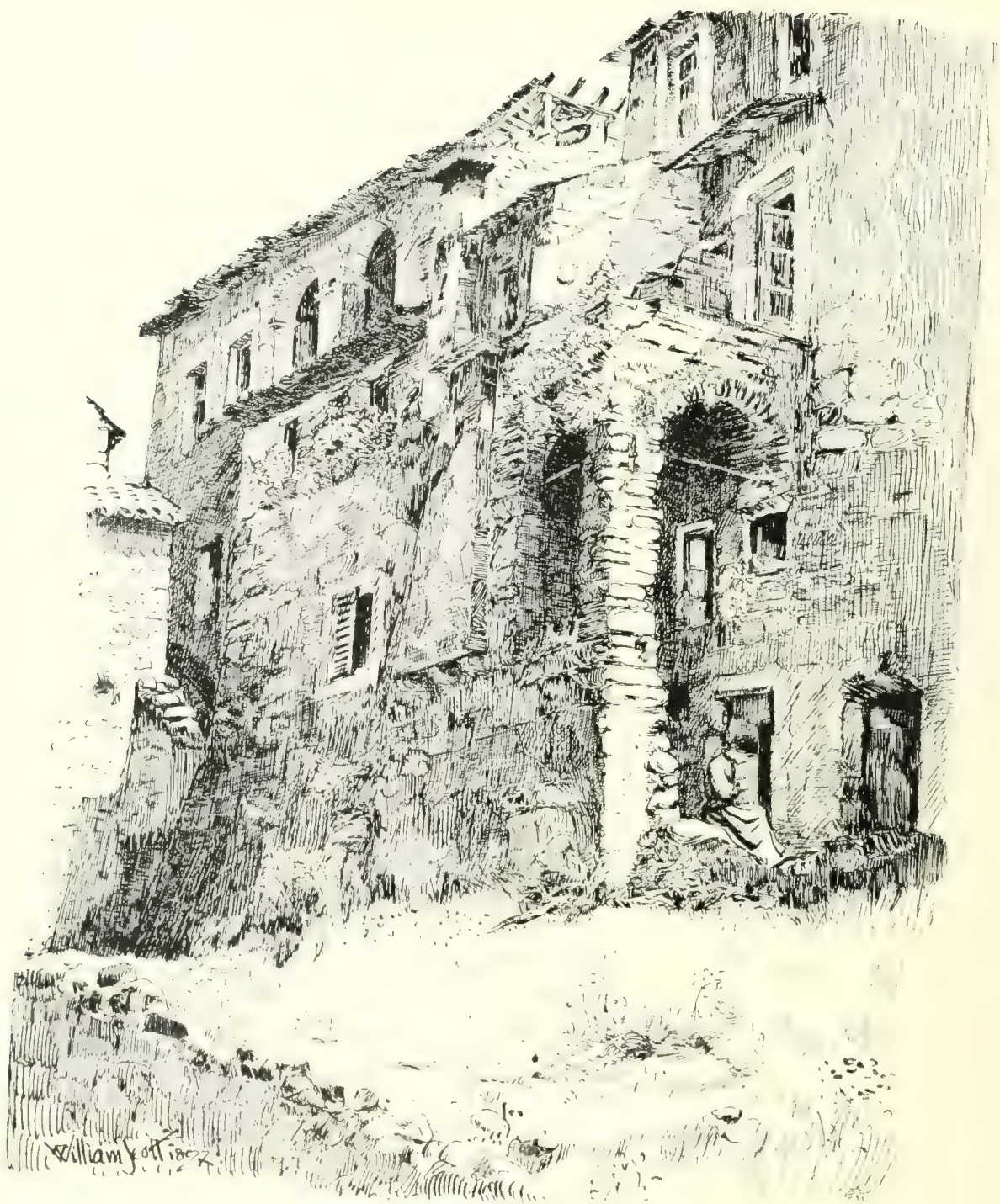
MR. WILLIAM SCOTT, leaves from whose sketch-book we have pleasure in presenting to our readers, was born in 1848. With a view to adopting architecture as a profession, he was articled in 1867 to a provincial architect, and was subsequently elected to one of the earliest Whitworth exhibitions. In 1870 he passed the examination of the Royal Institute of British Architects, thereby qualifying for the grade of Associate. In 1875 he gained the Silver Medal of the R.I.B.A., the Soane Medallion in 1877, and the Travelling Studentship of the Royal Academy in 1878. He is a Fellow of the Royal Society of Painter-Etchers, and has published several large plates of Venetian subjects, as well as a *View on the Tiber*, showing a portion of Old Rome, since entirely destroyed. The accompanying drawings were made in various parts of the Italian Riviera.





"S. BIAGGIO"





"VALLECROSLA"





SAN SIRO, FROM THE NORTH-EAST

BY WILLIAM SCOTT

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—There was no room last month to speak of all the interesting work that the students of the Royal Academy Schools exhibited at Burlington House in December. The President, Sir Edward Poynter, in his speech at the prize-giving, noticed a great improvement in the drawings from the antique. He may have been right, yet there is still an urgent need of squareness in the manner in which the students construct their drawings from the antique and mass in their shadows. The antique school has yet to be taught that rounded forms have a tendency to look weak, and that it should be a student's first aim to draw with a rhythmic strength of character. As to the designs for the decoration of a portion of a public building, they represented a *Procession of the Seasons*, and, considered as a whole, they were quite as interesting as those which were seen in 1899, when Mr.

Appleyard's spirited composition, *Spring chasing away Winter*, won the prize of £40. This time the successful competitor was a lady, Miss Florence E. Chaplin, who, like every woman-artist of real talent, has a quick intuitive gift for simulating the styles of men. In her painting of a head from the life, to which a second prize was justly given, her method of work had the free and square characteristics that French students like; whereas her design for a decoration showed a very curious intermingling of the influences of Mr. Ricketts and Sir Edward Burne-Jones. Such transformations of style have dangers of their own; we cannot expect them to be favourable to the growth of individuality; but, for all that, Miss Chaplin's Protean workmanship is attractive, as it is graced with abundant fancy and with a fine sense of colour, sometimes delicate and tender, and sometimes powerful and rich. Mr. Pittman's design was nearly as good as Miss Chaplin's. In decorative treatment it is the more restful of the two, but the figures are less fanciful in conception,



PROCESSION OF THE SEASONS. DESIGN FOR A DECORATION

BY FLORENCE E. CHAPLIN



PART OF A DESIGN FOR A DECORATION

BY FLORENCE L. CHAPLIN

and the colour-scheme is not so varied in its emblematical harmonies.

The other important prizes were awarded as follows—the first Armitage prize (*Joseph being Sold by his Brethren*), Mr. George Murray ; second prize, Mr. Ernest Board. For a cartoon of a draped figure representing *A Roman Senator, seated*, Mr. Fred Appleyard, £25 and a silver medal. Drawing from the life : the first prize of £50 and silver medal was awarded to Mr. F. E. Colthurst ; the second prize of £25 to Mr. Fred Appleyard. Painting of a draped figure (for female students only) : the first silver medal was gained by Miss Gertrude Lindsay, and the second by Miss Maud M. Wear. Painting of a head

from the life : first prize, Mr. Ernest Board ; and the same clever young artist won the highest honour in painting from the nude.

We have pleasure in reproducing a memorial medal by Mr. D. McGill, in the hope that it may suggest to many families and public institutions an excellent way of honouring “the simple great ones gone.” Such medals have two great advantages over other commemorative works of art. They are convenient to carry from place to place, and, if necessary, they can be struck by thousands. When we think of these advantages we cannot but hope that a worthy medal, noble enough to be a fitting national heirloom, will be struck in memory of her late Majesty Queen Victoria.

Mr. Wilfrid Ball is one of those fortunate landscape painters who have courage enough to set a just value on the peculiar freshness and charm that belong to a genuine outdoor sketch. It has been said, certainly with perfect justice, that good

sketches from nature, filled with that subtle inspiration which so soon evaporates, are the truest translators of an artist's genius. They come hot from the heart, and their airiness and vigour more than compensate for lack of finish. Note, too, that their best qualities may be destroyed as easily as the exquisite bloom on grapes. He who attempts to enhance them by completing a fortunate sketch is almost certain to refine them away, to lose them for good and all. It is for this reason, no doubt, that Mr. Wilfrid Ball, like Mr. R. W. Allan, usually keeps his art free from those afterthoughts of the studio with which so many brilliant sketchers quench all the Promethean fire in their studies.



"A PROCESSION OF THE SEASONS": DESIGN FOR A DECORATION

BY O. PITTMAN

In the autumn of last year Messrs. Mudie began to issue a new and welcome edition of "The Canterbury Poets Series." It is called the "Morris" Edition, as the volumes belonging to it are bound in a simple and pleasing cover designed by Mr. Talwin Morris. They may be purchased either in soft leather, with the title and design in gold, or else in blue linen, lettered and decorated in silver. Both covers are good to look at. Is it too much to hope that the example set by Messrs. Mudie will be followed by the many publishers who even now are hardy enough to believe that a tawdry pictorial cover to a book is a joy to readers?

On page 123 two delicate reproductions are given

of "Sutherland" bindings. They were carried out by Mr. G. T. Bagguley of Newcastle-under-Lyme from designs by Mr. Leon V. Solon, who has recently become the Art Director of Minton's. The simpler one of the two bindings was designed for the doublés of De Hérédia's *Les Trophées*. It has a rich scheme of colour, composed of grey, of orange chrome and gold, of two shades of blue, and three shades of green.

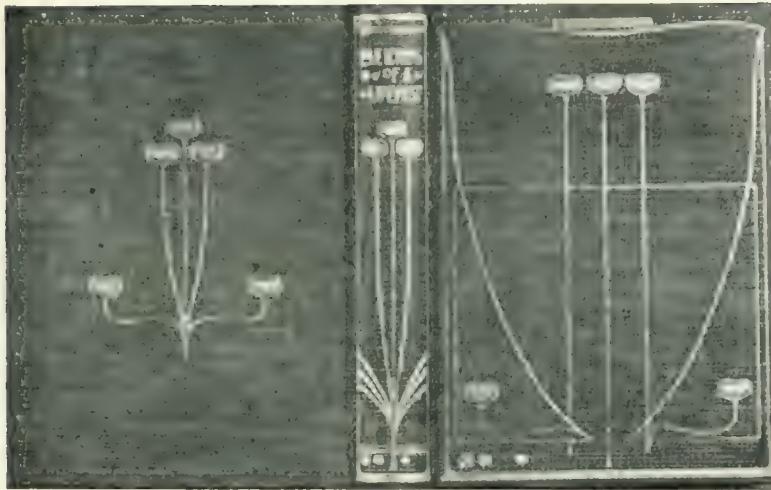
Several phases of the clever work produced by Mr. E. Borough Johnson are well known to readers of THE STUDIO. His pencil drawings, both in tone and in line, could not well be bettered, and his varied efforts as a painter are full of promise.



"A COAST SCENE"

FROM A WATER-COLOUR BY WHITRUD BAILL

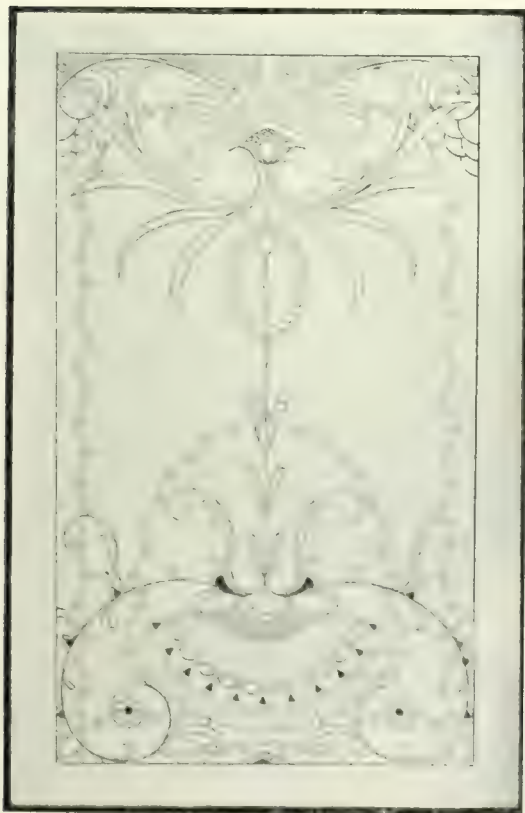




BOOK-COVER

DESIGNED BY TALVIN MORRIS

This month Mr. Borough Johnson is seen as a thoughtful worker in yet another medium. The etching, from which the illustration is reproduced (p. 126), if somewhat over-laboured in parts, is rich in tone and good in quality, and it will be noted that



"SUTHERLAND" BINDING

DESIGNED BY
LEON A. SOYEN

there is in the old woman a touch of Israel's toil weariness and pathos.

It is always interesting, and usually it is very instructive, to contrast the latest manifestations of novelty in art with those which, so far as is known, are among the earliest; and one ought certainly to give one's thoughts such a background of history when visiting the exhibition of clever, unpretentious war sketches that Mr. Mortimer Menpes has



"SUTHERLAND" BINDING

DESIGNED BY
LEON A. SOYEN

now on view in the galleries of the Fine Art Society. England's connection with the graphic records of war is commonly looked upon, without the least justification, as a result of that unbounded enterprise in illustrated journalism which now seems less wholesome than it was in its youth,

about half a century ago. During the last fifty years, no doubt, battle-painting and battle sketching have owed to the enterprise in question a great deal of encouragement, especially in their popular aspects of theatrical glitter, bombast, and falsehood; but it is pleasant to remember that this sensationalism was preceded by less extravagant forms of work in the same "Ercles vein." Two or three of them—and these are among the best, the least pretentious—belong to the fifteenth century. If anyone doubt the truth of this, let him consult the volume on "Archery" in the Badminton Library, where two drawings are reproduced from John Rous's "Life of the Earl of Warwick," a fifteenth-century manuscript now treasured in the British Museum. These drawings show a very praiseworthy endeavour to represent the truth of mediæval warfare. They please by their *naïveté*—that is, by their unconscious ingenuousness. There is nothing in their spirited realism that sets us thinking of Pistol and Nym, or any other typical swashbuckler. We know not if Mr. Menpes has seen these mediæval battle-sketches; but, in his work at the Fine Art Society, he has certainly renewed their freedom from bombast, and that is much to be thankful for, in these days of newspaper heroics and hysteria.

Nor is this all. Mr. Menpes, in his colour-record of the South African War, has produced a new kind of impressionistic art, in which a great amount of detail, almost camera-like in its accuracy, or verisimilitude, is suggested with uncommon ease, skill, vivacity, and delicacy. This applies,

above all, to such sketches in colour as the following:—*A Transport in Difficulties*, *Outspanning*, *Boer Prisoners Coming to Klip Drift*, *A Garden at Bloemfontein*, *The Fish Market, Cape Town*, *On the Way to Ladysmith*, *The C.I.V. at Cape Town, preparing to Start for the Front*, *Highlanders Marching through Bloemfontein*, *Cronje preparing to leave Klip Drift*, *Watching the Battle of Ofontein*, and *Crossing the Modder*. These sketches, and many others, are painted in water-colour on a non-absorbent white ground, rather coarse in texture, that Mr. Menpes prepares in a way that he learnt in China. On this ground he produces many admirable effects, both of texture and of tone, somewhat like those which may be obtained on a prepared surface by painting thinly in oil-colours with a wax medium. For the rest, when thinking of the good and varied work in Mr. Menpes' exhibition, we cannot but hope that the usual type of war-sketch—a sensational thing elaborated in Fleet Street from a correspondent's rough notes—will soon become as unpopular as it deserves to be.

NEWLYN.—The Koran forbids the picturing of natural objects, and from this artificial limitation springs the graceful Arabic design. Ignorance of the true forms of living things has been at the root of half the conventional forms that have grown in the world. Again, as he works the draughtsman feels his hand falter, his colours transgress beyond their proper territory, to repeat his design is a weariness and





"FIELD-MARSHAL LORD ROBERTS"
FROM A DRAWING BY
MORTIMER MENTES



MEMORIAL MEDAL

BY D. MCGILL

no errant colour flow, and lo! the stencil is invented. Now, with mind free from the cares of boundary guardianship, he sets himself to the problems of design to meet the new conditions. Fresh difficulties arise—the protection of isolated spaces, etc.; these gradually modify the design, and so the stencil grows into an art.

But it offers such an opportunity to commercial embellishment that small wonder if it fell into disrepute. And it was again the Japanese, to whom nothing is common or unclean, who showed us how wonderful an art this could be made. With fingers of incredible deftness they slice their mulberry-fibre paper into patterns of lace-like delicacy, strengthening the weak parts with hair laid between two simultaneously-cut sheets. They use the stencil to enrich silks and crêpes; they also employ it for the colouring of plates of a more pictorial character, and in many ingenious ways.

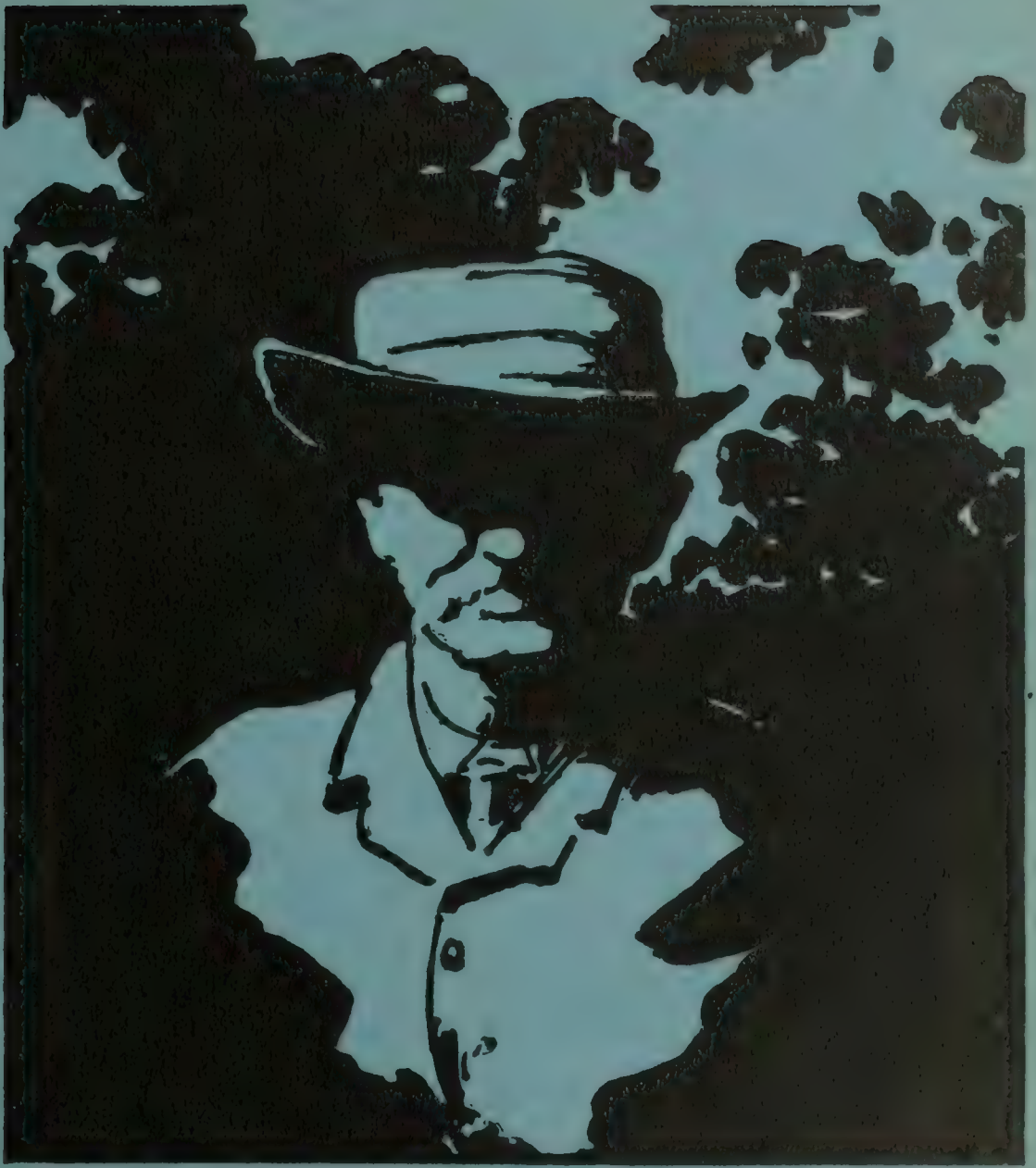
very slow; then an idea strikes him, and he cuts a sheltering cover beyond which no line may wander,

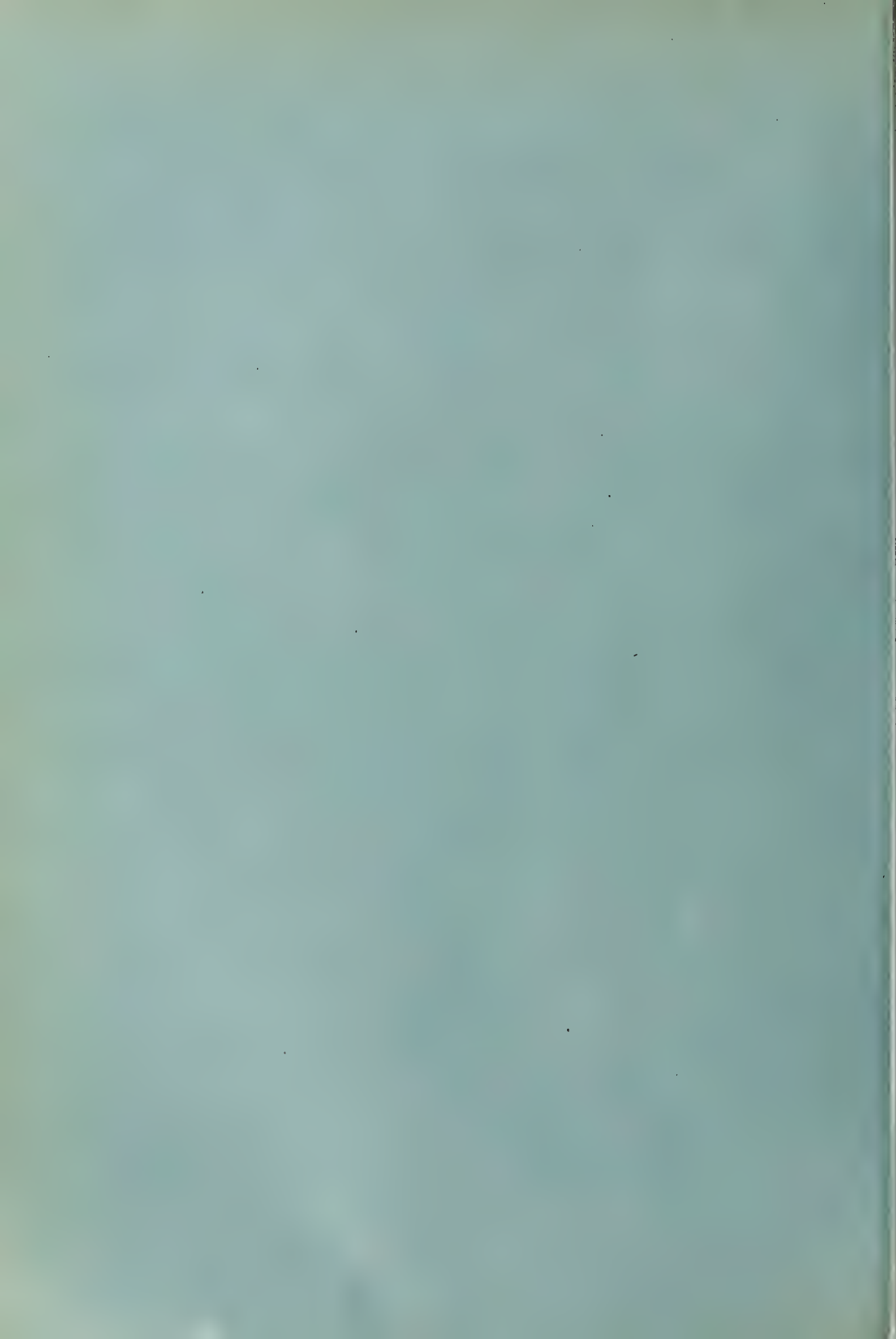
pictorial character, and in many ingenious ways.



"WEAVING"

FROM AN ETCHING BY E. BOROUGH JOHNSON





Studio-Talk

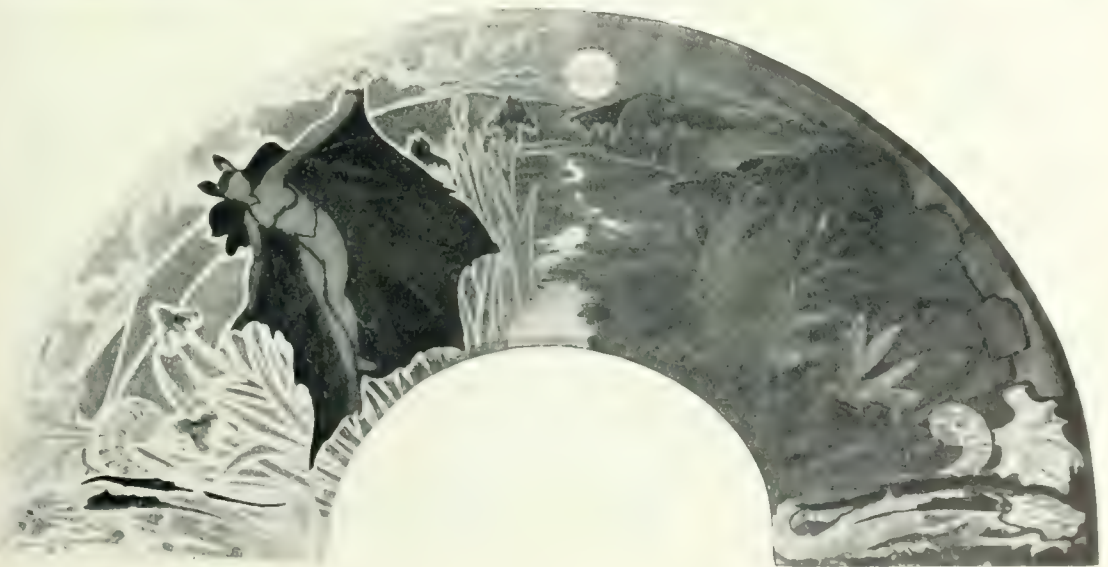
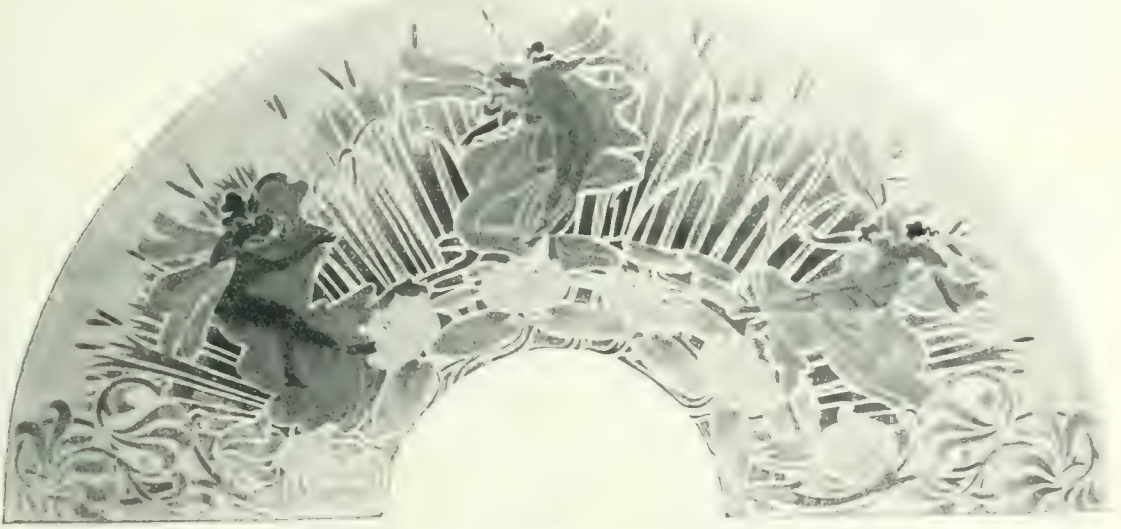
Mr. Reginald Dick, whose designs of various kinds are known to readers of *THE STUDIO*, has also worked a great deal in raising the level of this delightful art out of the slough into which it had fallen. Some of the most graceful instances of this are his fans, here reproduced in black-and-white, but which need the opposing force of colour to do them justice. They are worked on silk gauze, and are not less dainty in pattern than in material—indeed the lightness of the motives and the flowing freedom of the lines carry out excellently well the air-provoking idea.

The designs are very studied as to the special necessities of a fan, and make good lines even

when not entirely open. Mr. Dick's stencil-work is of the orthodox kind; it is pure pattern, and assumes that it might be all worked from one plate, though as a matter of fact they are really cut in several; but no colour is laid one upon another, and the sense of intervening boundaries insists upon itself as completely as in the Maze at Hampton Court.

These airy, graceful toys of Mr. Dick's invention take us a long way from the ordinary decorator's stencil, and from those pathetically disregarded legends of the packing-case, "This side up, with care."

N. G.



STENCILED FANS

BY REGINALD DICK



STENCILED FAN

BY REGINALD DICK

PARIS. — Religious art has long been monopolised in France by inferior artists, ignorant and clumsy manufacturers of what M. J. K. Huysmans so wittily called “bondieuseries.” All the more, then, should we applaud any attempt to restore religious art to its bygone glory, and to revive the lovely traditions which existed for so many centuries. That M. Poussielgue-Rusand, the goldsmith, and M. Muller, the ceramic artist, should have thought of applying to an architect of such merit as M. Genuys to provide them with a design for an altar to the Virgin, and to M. Camille Lefèvre for the statuary and the decoration of this altar, seems natural enough; yet it is altogether

an exceptional event. The reproductions of the *ensemble* and certain details of this admirably honest piece of work, now given here, afford ample proof that the artists I have named have collaborated with the happiest results. The architectural portion, by M. Genuys, is as simple and as novel as can be, and has uncommon solidity and strength. As for the sculpture and the decoration, by M. Camille Lefèvre, they strike me as being quite remarkable, and well worthy of this distinguished artist, alike in conception and in execution. The panels adorned with lilies, the two figure panels representing the *Nativity* and the *Childhood of Christ*, also the two angels relieving with their pure outlines both sides of the



DECORATIVE PANEL FOR ALTAR

BY CAMILLE LEFÈVRE



ALTAR DESIGNED BY M. GENUYS
DECORATED BY C. LEFEVRE



STAINED GLASS WINDOW DESIGNED BY
GRASSET, EXECUTED BY F. GAUDIN

altar, and lastly the Virgin in the centre—all these are lovely examples of strong yet delicate statuary, supple without affectation, and forcible by dint of sheer plastic characterisation. The combination of bronze and pottery adds freshness and originality to a work which may be praised unreservedly, both as to its initiation and its execution.

The *vitrail* of the Salle des Délibérations of the Paris Chamber of Commerce, now reproduced, was done from M. Grasset's cartoon by M. Félix Gaudin. It is a decorative work of great charm, both collaborators having come very near perfection. In the centre of the transparent picture one discovers a seated figure, representing the Paris Chamber of Commerce, receiving from Industry and Labour the manufactures which it will protect and distribute. In the background is

seen the harbour of La Villette, with its factory chimneys, its *entrepôts*, its railways, its locomotives, its quays, and all the other accessories of a flourishing port. In the borderings are symbolised all the latest inventions devised by men of science for the benefit of mankind—notably the telephone, the electric light and the railway system.

At Durand-Ruel's, M. Camille Pissarro has been exhibiting the works he has done during the past three years. These, forty-two in number, consist of landscapes of Rouen, Eragny, and Paris, and reveal the artist once more as a most acute observer of the subtleties and delicacies of the atmosphere. His Parisian landscapes are especially captivating to my eyes. The series of impressions of the *Tuileries Gardens*, the *Jardin du Louvre*, and the *Place du Carrousel*—seen in spring-time or amid the snows of winter, at all hours, now in mist, now in full sunshine—contains many remarkable pages. M. Pissarro has reproduced with rare sensitiveness the peculiarly French charm of these unique scenes. G. M.



SEA SCAPE

BY H. SEA SCAPE

BRUSSELS. — The third annual Salon of the art club known as "Le Labeur," in the galleries of the Musée de Bruxelles, contained several works of interest, notably a fine drawing by M. Vanderstraeten (*La Cathédrale, le soir*); a study of a peasant, and a large collection of drawings by M. Werlemann; curiously-executed paintings by M. Oleffe; some landscapes from M. Cambier's rather too facile brush: *La Barge*, by M. Madiol, fils; and M. Collin's *Le Village*.

Among the sculpture we specially remarked that of MM. Baudrenghien and Grandmoulin, who



MEDAL TO COMMEMORATE THE WEDDING
OF QUEEN WILHELMINA



DESIGNED BY PROF. R. MAYER
STRUCK BY J. B. CITROEN

seem haunted by the remembrance of certain artists very much in fashion at the present moment; also the vast group, *L'Inspiration*, by M. Herbays, one of those numerous disciples of M. Lambeaux who appear to be unaware of the fact that their master, years ago, at the outset of his career, produced works of pure sculpture, carefully and precisely modelled—as, for example, the group called *Le Baiser*, one of the loveliest things in the Antwerp Museum. Finally, I should mention the poster of the Salon, ingeniously designed by M. Cosyns.

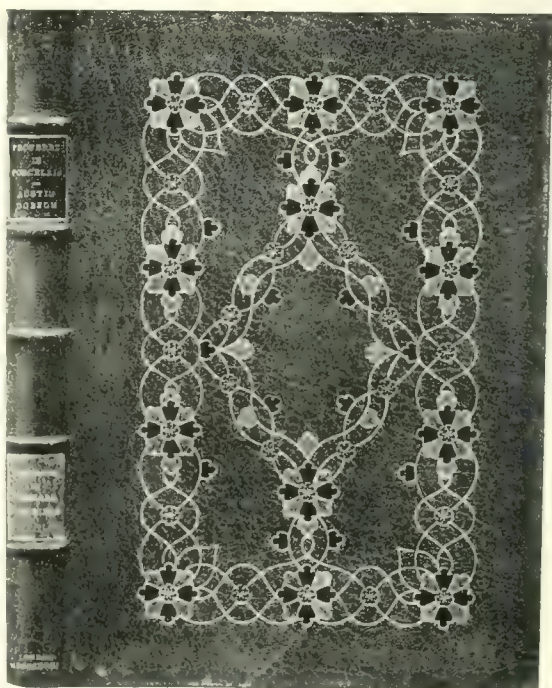
At the re-opening of the Brussels Free University a *bas-relief* in memory of the late Professor of Law, M. Rivier, was uncovered. The memorial is the work of M. C. Samuel, the sculptor, and M. Horta, the architect. It has a very decorative appearance, and is cleverly designed.

We have pleasure in giving an illustration of an admirable seascape by M. H. Stacquet.

F. K.

AMSTERDAM.—Mr. Joseph B. Citroen has just struck a medal in commemoration of the marriage of Queen Wilhelmina with the Duke of Meck-

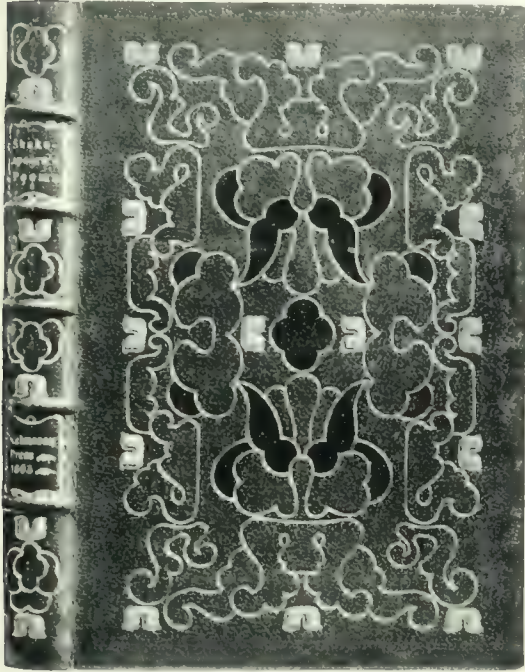
lenburg. The design was modelled in Germany by Professor Rudolph Mayer, of Karlsruhe, and if it lacks the wonderful subtlety and grace of the best medals made in France, it is still noteworthy as a national keepsake, and will, no doubt, attain wide popularity.



BOOKBINDING.

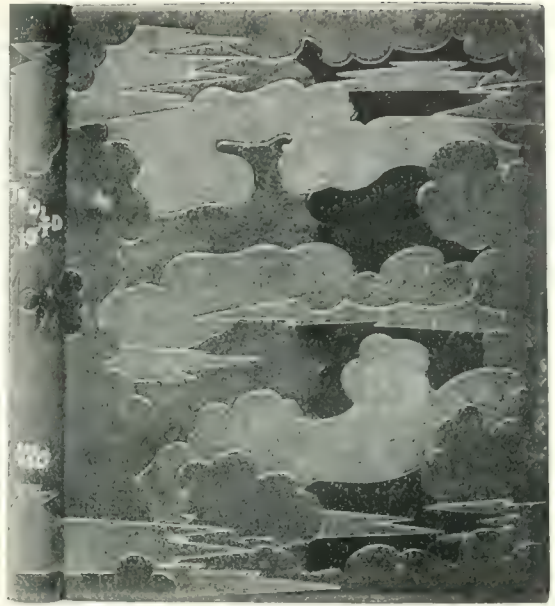
DESIGNED BY HIL. BENDEBOU
EXECUTED BY ANKER KYSTER

COPENHAGEN.—The name of Anker Kyster is not unfamiliar to lovers of artistic bookbindings; in fact, he has many friends both in Europe and America. The following illustrations show some of his latest work, which can only serve to further enhance his reputation as a craftsman of great skill. The binding of "Shakespeare's Poems" (designed by Th. Bindsböll) is a darkish brown, with pale-blue and yellow orna-



BOOKBINDING. DESIGNED BY TH. BINDSBÖLL
EXECUTED BY ANKER KYSTER

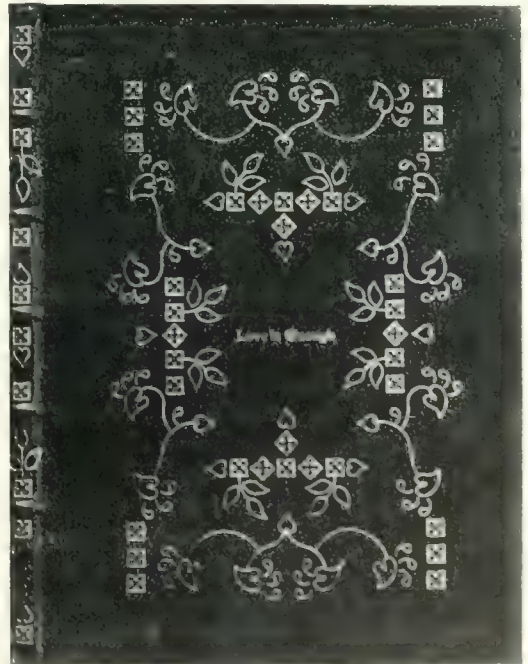
mentation laid in, the lines being done in gold. Morris's "Love is Enough" (designed by Th. Bindsböll) is claret-coloured, with green leaves and pale-blue flowers. Dobson's "Proverbs in Porcelain" (designed by Th. Bindsböll) is pale-blue, with yellow and pink flowers, the remarkably well-designed ornamentation being in gold. The cover for the cleverly illustrated Danish book, "Trolldøj" ("Witchery"), designed by Professor A. Jerndorff, is a binding of quite unusual artistic and decorative merit, harmonising entirely with the weirdness of the book and its illustrations. It gives one a distinct impression of something uncanny, something threatening, and the excellence of the colouring forms a worthy sequel to the ingenuity and the originality of the design. The colours are dark-



BOOKBINDING. DESIGNED BY PROF. A. JERNDORFF
EXECUTED BY ANKER KYSTER

brown, black, a sombre dark-blue, and a slate or steel-coloured grey, into which penetrate flashes of a yellowish-red or orange, the whole forming a peculiarly striking cover.

G. B.



BOOKBINDING. DESIGNED BY PROF. A. JERNDORFF
EXECUTED BY ANKER KYSTER

ANTWERP. Since the opening of the season the art exhibitions in Antwerp have been as frequent as in Brussels. Unfortunately they are not all of equal merit; in fact, some have been quite indifferent in quality. To be exact, there have been, since November, 1900, three general exhibitions, to show that there still exists a lively "art movement" in Antwerp. In the first place, we find in the *salons* of the "Kunstverbond" (the Art Club) a group of ten artists or so, who, for the second time, are exhibiting their productions. Notable among these exhibits are the landscapes of Jaak Rosseels, the *doyen*, in point of age, of all Antwerp landscapists, who, despite his seventy years, is still as fresh and vigorous as ever; those of Frans van Leemputten, the distinguished *paysanniste*; those of Frans Lamorinière, who, alas! was stricken with blindness some months since; and several powerful interpretations of nature by Hendrik Luyten. Worthy of all praise, too, are the admirable flower pieces by Eugene Joors, an artist of high merit, whose sole defect is excess of modesty; the portraits and Madonnas of Edmond van Hove; the drawings and engravings by the gifted Frans Lauwers; and the interesting studies by Jan Rosier.

At the "Kunstverbond" galleries was also held the annual exhibition of the "Als ik Kan" Club, in which there was nothing very striking, save perhaps the little series of canvases by Hendrik Rul—autumn and winter scenes from the Campine, absolutely delightful in their fresh conception and convincing sincerity. I should also mention some meritorious work by Frans Proost, Alfons de Clerck, and de Mey, and the promising efforts of two newcomers, H. Bosiers and Posenæer.

Beyond all question our two most interesting exhibitions were those of Evert Larock, organised by Frans Hens in an old chapel in the maritime quarter, and of the most recent work by Hens himself, displayed in the artist's studio. Sad indeed it is to think of Larock's premature death. A few days after the close of his exhibition the poor lad, who had long been afflicted with pulmonary phthisis, passed peacefully away in his native village of Cappellen-op-den-Bosch, near Malines. The thirty or thirty-five canvases seen in this display confirmed me in the opinion I had held for some time—namely, that with health and leisure he might have become one of the greatest of Flemish impressionists. Among his pictures

are several interiors of rural dwellings breathing all the modest tranquillity, all the peaceful happiness of the ideal cottager's existence; admirable works these, in colour and in light and shade. Some of his *plein-air* work, too, was radiantly clear, while many of his sketches showed rare boldness and originality. Larock's finest work, *L'Idiot*, is in the Antwerp Museum.

Hens is indisputably our foremost seascapist today. There is no artist in Belgium with a stronger, a more grandiose conception of this essentially Dutch type of painting than he. His vision of things, even as seen in his small canvases, is quite epic. What poetry, too, in all his works! What mystical moonlight effects, with ships gliding like phantoms through the mist, and fishing-boats floating silently on the mirror-like surface of the waters! Not a trace of conventionality here; not a false note; not a single suggestion of concession to the bad taste and the ignorance of a certain section of the public. Every picture by Hens is a masterpiece of sincerity and individuality, and at the same time a good solid piece of painting. His works have but one defect, the defect one discovers, moreover, in many of the finest examples of art: it is impossible to describe their beauties in mere words! All one can say is this—Hens' productions for years past have been marked by inexpressible delicacy and tenuity.

P. DE M.

SWITZERLAND.—It is needless to say that in the death of Arnold Boecklin Switzerland has lost one of its greatest artists. As far as his character was concerned, he was a sturdy son of the race from which he sprang. As for his genius, it was a combination of the richest and most varied qualities. Besides an intensely individual artistic vision, a strikingly original colour-sense, a fund of old-world humour, Boecklin possessed an early Greek feeling for the mythological conception of the forces of Nature, and a fundamental romanticism of temper. It is not surprising that all these qualities pressed into the service of art should have produced work that is unique in the domain of modern painting.

In 1853 he married a poor but beautiful Roman girl, Angelina Tascucci. As we follow him from this time, and watch him grappling with the material difficulties of unrecognised genius, steadily true to his ideal, applying himself to every branch



"HARVESTING WHEAT"

BY PEDRO WEINGARTNER

of art, rising at length to the position of Professor at the School of Fine Arts at Weimar, and then into the full public recognition of his remarkable gifts, we are struck at once by the strong individuality of the man and the universal quality of his genius. The work of no modern painter is more entirely the expression of himself and of his whole self than Boecklin's. Whatever he gained from Greek mythology, from German romantic art, from the great Italian, French or Flemish masters, did but fructify his own intensely original artistic nature. In studying his landscapes we feel at once that to him a landscape was, to use Amiel's words, *un état d'âme*, that he waited upon those moments of the strangely beautiful self-revelation of Nature that were in harmony with his moods, so that such pictures as the *Spring Day* or the *Villa by the Sea* have all the magical power of an evocation of Nature. The masterly beauty of his composition is beyond dispute, but his treatment of colour has given rise to difference of opinion, and yet what seems to us characteristic in Boecklin's landscapes in this respect is the way in which colours of the last degree of intensity are so wisely harmonised that though they dazzle, they rarely offend the eye.

The subjects in the treatment of which Boecklin was happiest are those that deal with the elemental forces of Nature, and the mythological conception of those forces. This son of a mountain race understood the sea in its mystery and might as few marine painters have done. The marvellous play and movement of the waves in such masterpieces

as the *Sirens and Tritons* or *The Play of the Wave*, the calm, far-stretching solitude of the watery waste out of which rises the mystic *Isle of the Dead*, reveal a profound and intimate knowledge of and feeling for the sea in its wrath or in its rest. But what impresses us most in Boecklin's work is the essentially mythological spirit in which he treats those mythological subjects to which he devoted the greater part of his work. It is in such pictures as *Pan Frightening the Shepherd*, *The Battle of the Centaurs*, *An Idyll of the Sea*, or *The Sirens and Tritons*, that the quite elemental forces of his genius come into full play.

R. M.

RIO DE JANEIRO.—It is a long time since I sent to THE STUDIO my last letter, but this delay has been due to no lack of interesting art news here. We have had two or three rather important one-man exhibitions, and also the annual Fine Arts Exhibition, which, though small as regards the number of exhibits, contained nevertheless some pictures worthy of mention.

João Baptista da Costa, the landscapist, of whose simple and charming pieces of Nature, so full of beautiful light and atmospheric effects, there were three fine specimens, revealed himself as a powerful figure painter in a large picture which he called *A Sorrowsful Moment*. The subject is rather commonplace, but it has received at the hands of da Costa a vigorous and inspiring treatment. The colour-scheme is sombre,



MONUMENT TO COMMEMORATE THE
RECOVERY OF BRAZIL BY HENRIQUE BERNARDELLI

without being dirty, and there is a well-rendered effect of two lights.

Belmiro de Almeida sent a portrait of a young girl, remarkable for its freshness and graceful elegance. This painter is nothing if not individual. The girl is painted with that accurate sense of design and curious insight into child-nature which recalls the work of Bonnet de Monvel.

Rodolpho Amoedo had a graceful portrait of a very handsome young lady. Raphael Frederico exhibited two small but very interesting *genre* paintings, *Pictura deo Recursus* and *Kongo de La Minor*. Modesto Brocas had three fine landscapes and a portrait which was an admirable study of a head. Benjamin Parlagreco, who knows

so well how to interpret the scenery of the mountains around Rio, exhibited some very delightful landscapes in his peculiar, charming, and unconfused manner. Henrique Bernardelli, who is now in Paris, sent four fine cabinet pictures dealing with subjects of the art and literary history of Brazil. Mention must also be made of the admirable water-colour drawings of the eminent artist, Benno Treidler, in which the magnificent scenery around Rio is painted in glorious colour-schemes; of the drawings by the two talented sisters, Maria and Anna Cunha Vasco; and of some studies of seascapes by a new artist, Mrs. Mary Hunter.

In sculpture there were only a bronze bust portrait of Visconde de Ouro-Preto and a charming head of a girl by Senhora Nicolina de Assis, a lady who has made a mark here in this branch of art.

Pedro Weingartner, who has returned from Europe after a long residence in the Old World, is an artist who delights in painting themes of ancient Greece and Rome, in which he reveals a minute knowledge of the subject. *Sappho*, *Daphnis and Chloe*, a *Pompeian Garden*, and *Vengeance of Bacchus* are examples of this art, but Snr. Weingartner has also painted modern subjects, such as *Harvesting Wheat* (here reproduced), which is a simple, spontaneous, and forcible composition.

The other illustration shows the new monument just raised here in Rio to commemorate the discovery of Brazil. It is by Prof. Rodolpho Bernardelli, director of the Fine Arts School of Rio. C. A. S.

REVIEWS.

French Architects and Sculptors of the Eighteenth Century. By LADY DILKE. (London: George Bell & Sons.)—Lady Dilke may be congratulated upon continuing her work on eighteenth-century art in France, which was commenced in her volume upon the painters of that period. "To express the glories of collective pomp, to afford a stage for the manœuvres of great crowds, had been the ambition of the builders of Versailles: their successors were confronted with problems of a wholly different order. . . . Vast size had ceased to be the one most necessary feature of a princely hotel. . . . Wealth in the eighteenth century imperiously demanded liberty and ease, and the architects of the day vied with each other in the ingenious re-distribution and in the elaboration of every contrivance that could heighten the

convenience of the houses of the great." The story of architectural progress in Paris during the reign of Louis XV. and Louis XVI. is systematically told by the talented authoress, and the subtle changes which overcame the building arts of the period are clearly and methodically set forth and illustrated by numerous photographs. In France, Sculpture is closely allied to Architecture, and it is impossible to separate the arts. In the eighteenth century there was an especial development of *sculpture d'appartement*, and the work of the great masters of the period, the Coustons brothers, Bouchardon, Pigalle, Lemoyne, with their pupils and followers, is duly described and critically examined. As a book of reference it is distinctly valuable, and a perusal of its contents will not fail to give the intelligent reader an added interest in the buildings and monuments of Paris.

Japanischer Humor. By C. NETTO and G. WAGENER. (Leipzig: F. A. Brockhaus.)—It is well known that the Japanese are a bright and happy people, fond of fun and laughter, and it is, therefore, not surprising that the annals of their art show that as far back as the twelfth century there lived a great painter, commonly called Toba Sōjō, who was especially noted for his humorous drawings. From his time to the present there has been an almost continual succession of art workers, who have at times exhibited humorous tendencies in one form or another. These tendencies became remarkably prominent in the eighteenth and nineteenth centuries among painters and craftsmen of the popular school. Japanese humour, although at times somewhat Rabelaisian, is rarely coarse or gross. Exaggeration of the human features or limbs, the simulation of beast and bird forms, are the most common expressions. But in many instances there is displayed a keen and subtle insight into human foibles and weaknesses, as well as a power of caricature, which go far to place Japanese humour in the front rank. Messrs. Netto and Wagener, in their book upon the subject, have shown excellent judgment in the arrangement, and, for the most part, in the selection of the many illustrations. But one of the departments of Japanese work richest in examples they have almost ignored. The carved ivory and wood *netsukis*, especially those produced anterior to the latter half of the last century, are remarkable for their humorous qualities, and the illustration of a few dozen well-selected specimens would have added materially to the value of the book. The reproductions of original drawings and prints have been well-

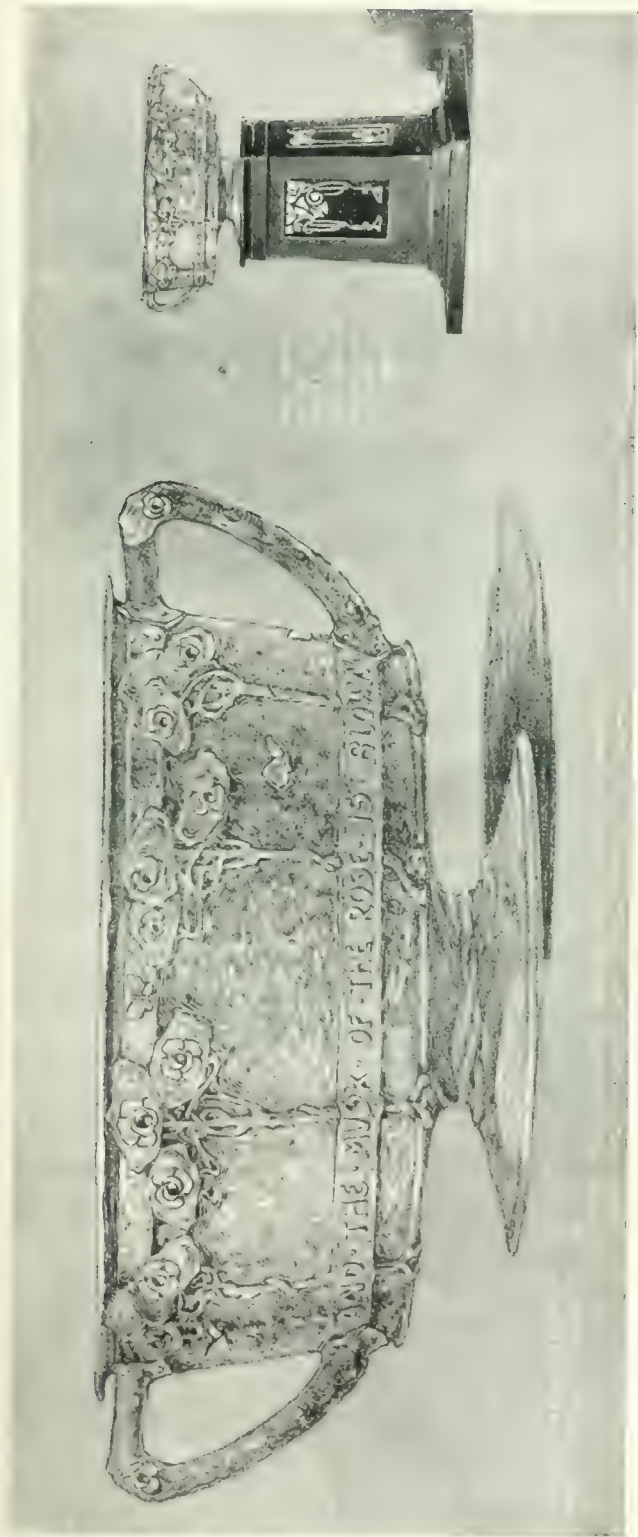
executed, in spite of the difficulties incidental to this class of work. The coloured plates are beautifully printed, and are favourable examples of Japanese design.

Architectural Remains of Richmond, Twickenham, Kew, Petersham, and Mortlake. Drawn in lithography by T. R. WAY, with notes compiled by FREDERIC CHAPMAN. (London and New York: John Lane.) Price 21s. net.—In the series of lithographs of Old London and its suburbs, which have been so admirably carried out by Mr. Way, it was natural that the picturesque purlieus of Richmond should receive attention. The present volume is a worthy successor to the preceding ones, and contains some of Mr. Way's best work. Were it not that Mr. Chapman's literary contribution is so well written and so full of interesting information, we should be tempted to cut out for framing purposes two or three of the drawings; but, under existing conditions, to spoil the book would be little short of sacrilege.

Fitzebutze. By Paula and Richard Dehmel. With Illustrations by Ernst Kreidolf. (Munich: Brendamour, Simrart & Co.)—It is difficult to say anything in praise of the illustrations in this book. They are coarse in sentiment, badly drawn, and absolutely without humour. They are certainly not calculated to cultivate the æsthetic taste of the children to whom they are supposed to appeal. The artist, who has actually been compared by his fellow-countrymen to Walter Crane, chooses in every case a vulgar type of face. Fitzebutze himself is a most revolting looking person, and even the children are wanting in refinement. The rhymes, which have long been popular amongst German little ones, are far more satisfactory, and are some of them almost equal to those in the much-loved "Streuwel-Peter."

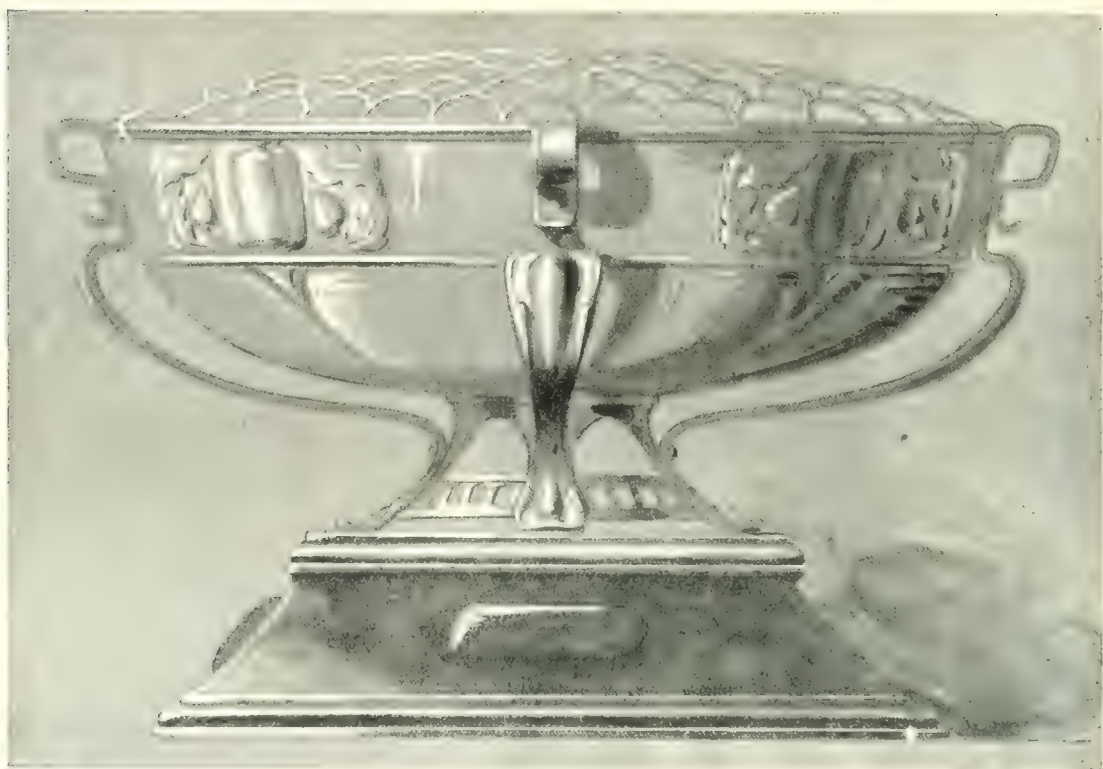
Oberitalienische Frührenaissance. By Dr. ALFRED G. MEYER. (Berlin: Ernst & Son.)—We have received the second and final part of Dr. Meyer's monograph on the Architecture of the Early Renaissance. It covers more especially the work of Bramante and his immediate followers—the culmination of a singularly engaging school of design, the freshness and purity of which were soon to yield to the more conventional and less inventive work of the fully developed Renaissance. The volume is well illustrated by photographs and original sketches by the author, though one cannot but regret once again the flimsy character of the building which mars so many German works.

Flächenmuster für das Malen kleiner Kunstwerke. By R. BEAUCLAIR SCHÜLER. JUL. HOP-



HON. MENTION (COMP. A III)
BY "TRAMP"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COM. A III)

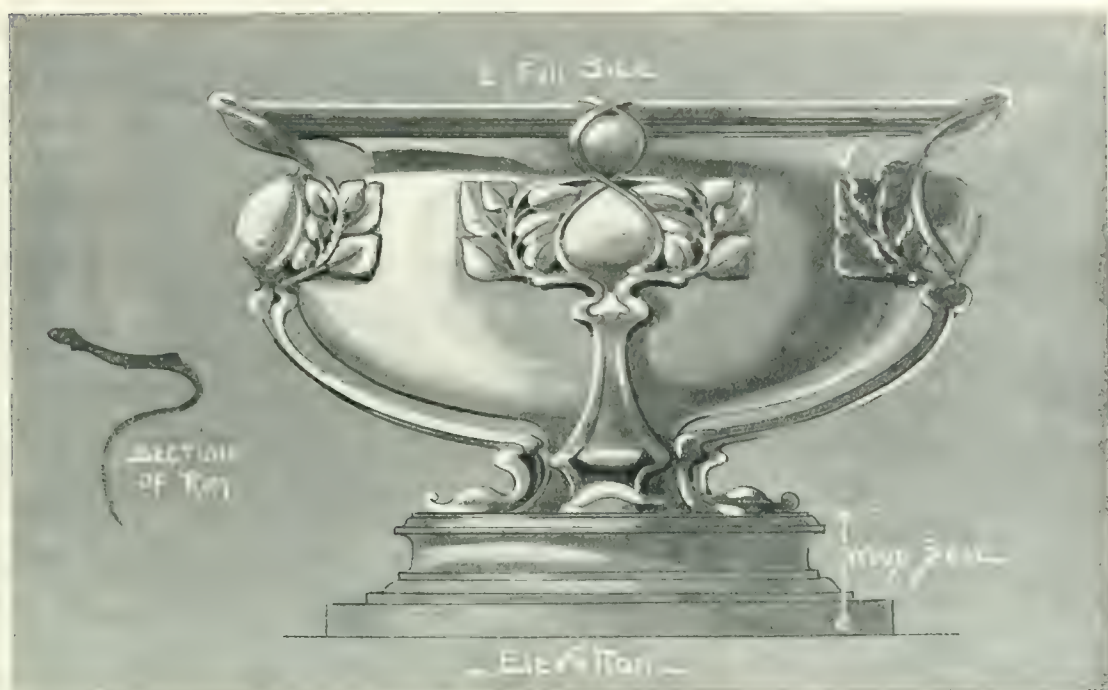
"FRAM"



HON. MENTION (COM. A I)

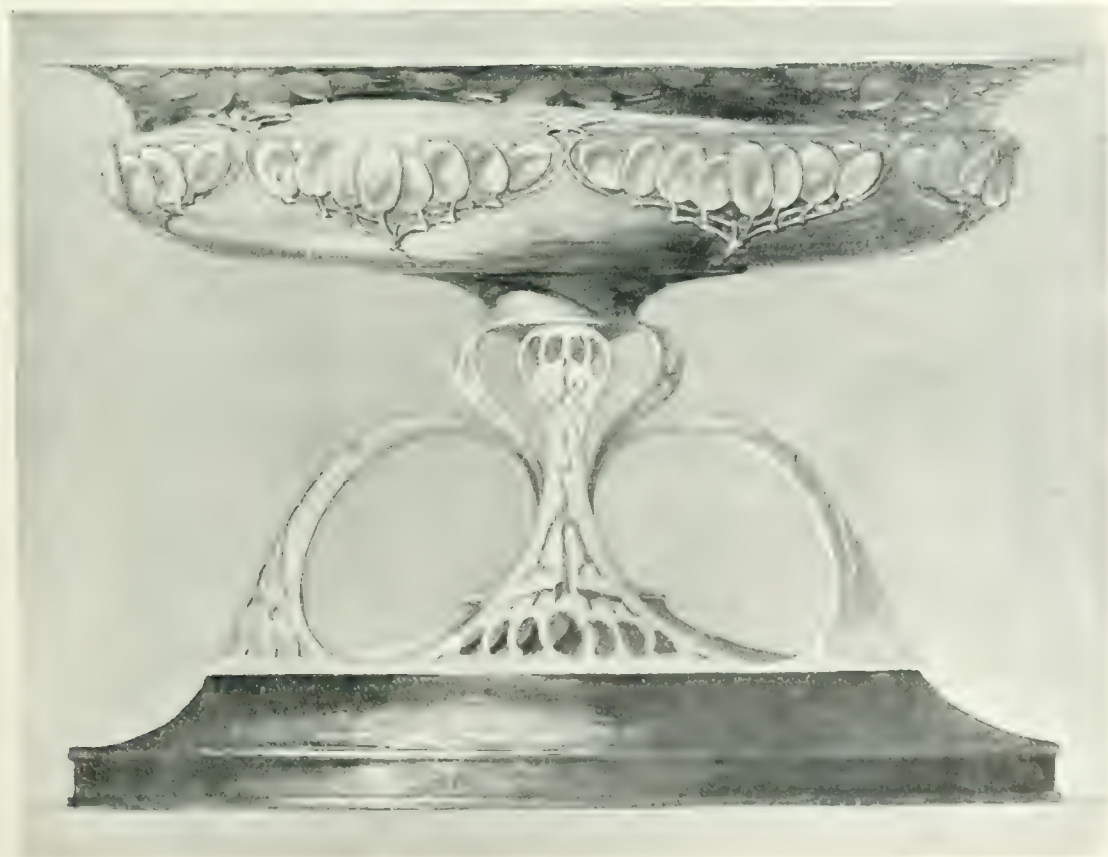
"AUM"

Awards in "The Studio" Prize Competitions



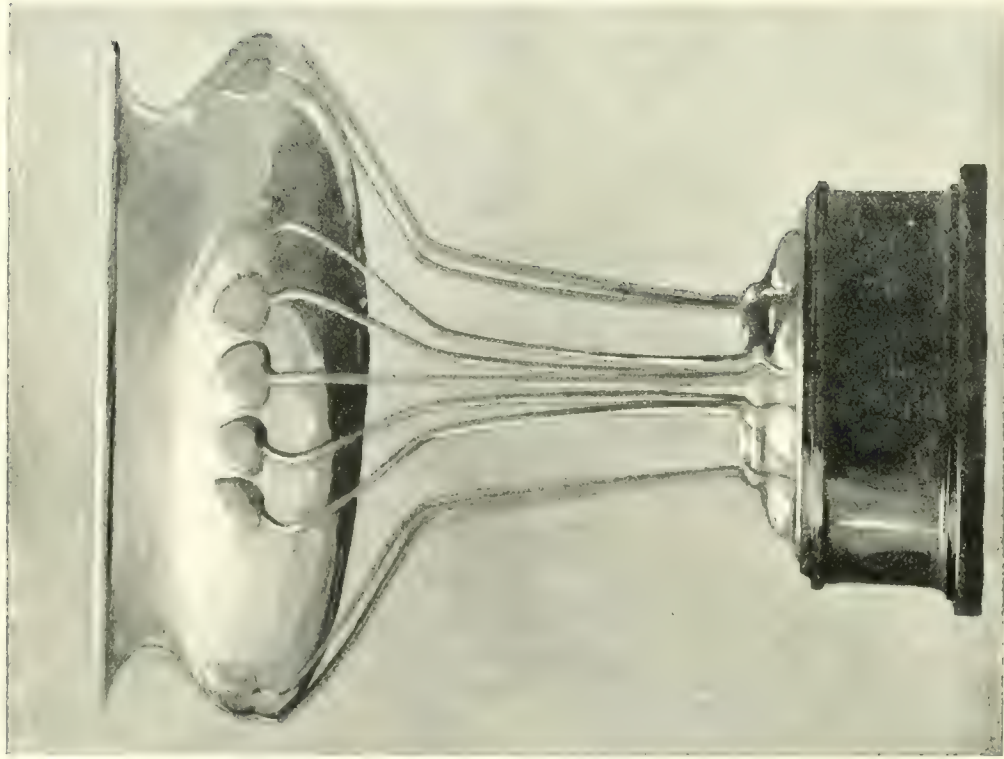
HON. MENTION (COMP. A III)

111



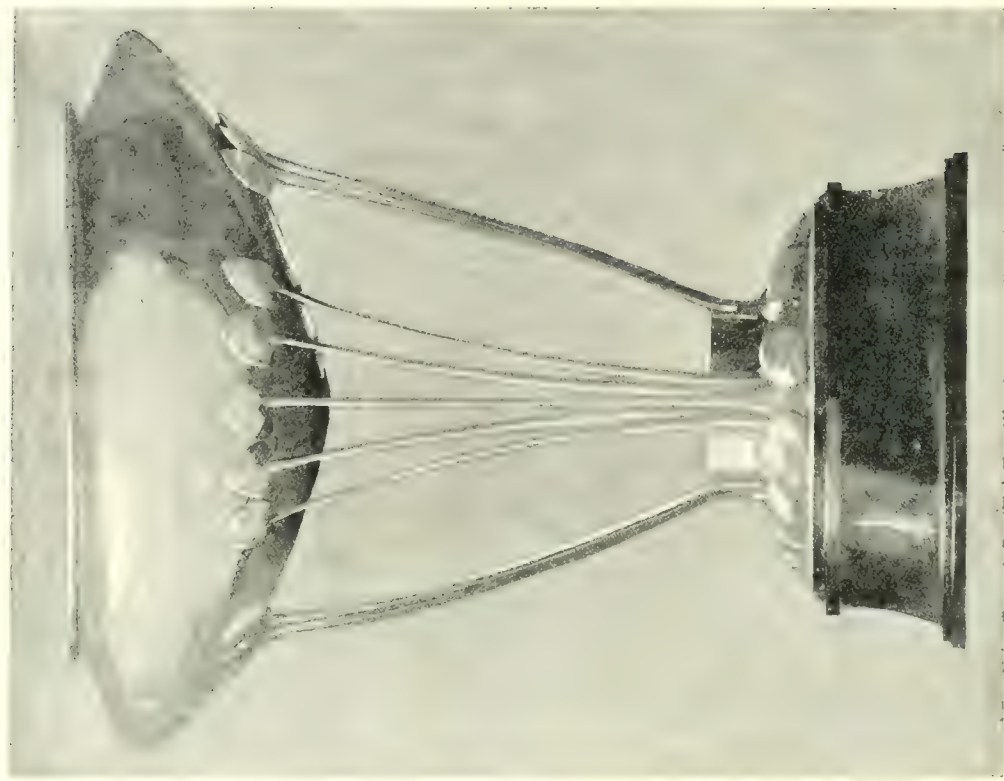
HON. MENTION (COMP. A III)

112



HON. MENTION (COMP. A III)

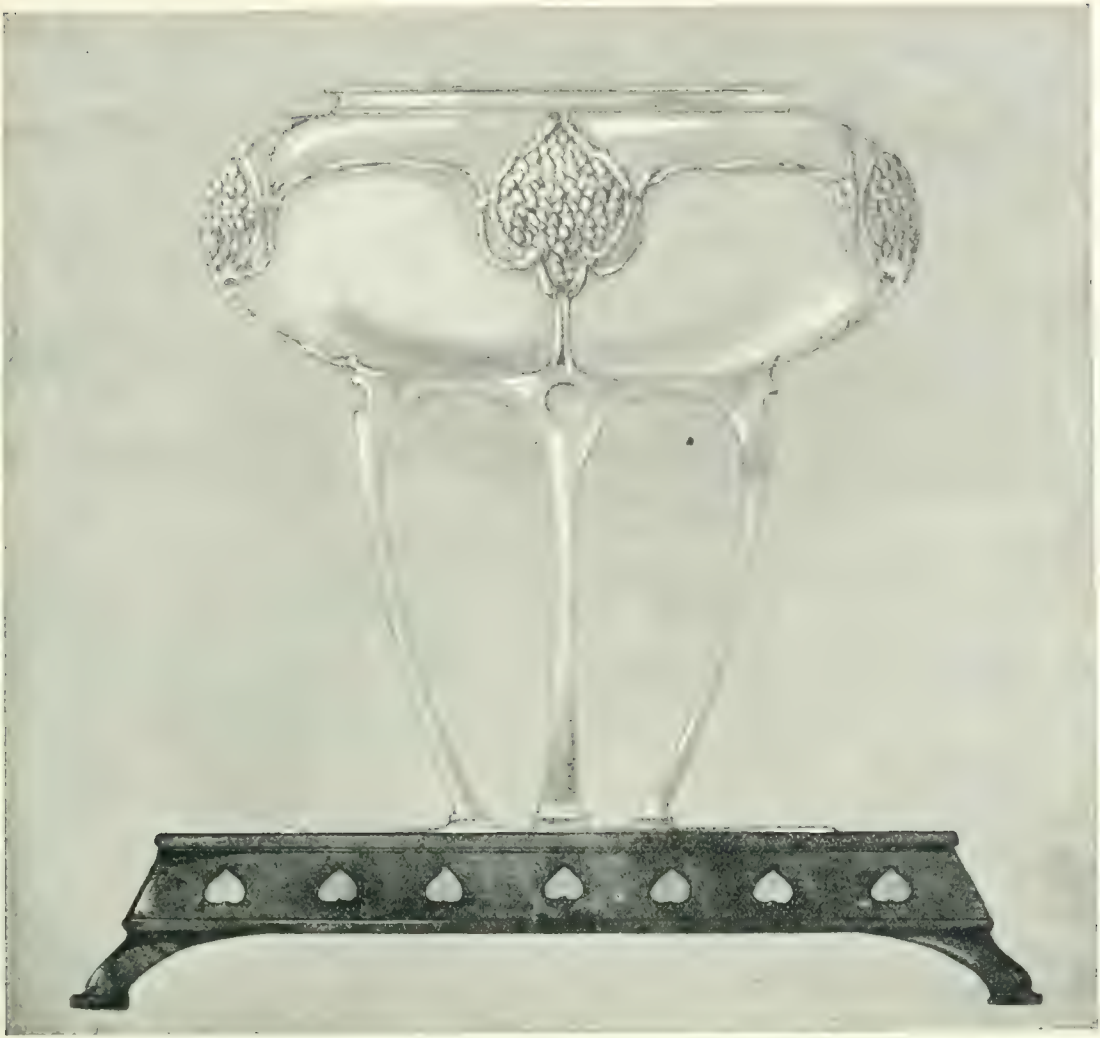
"AURORA"



HON. MENTION (COMP. A III)

"AURORA"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A III)

"THE IMP"

mann). This publication consists of thirty-two plates in colours, each of which contains several ornamental designs more or less suited to the requirements of manufacturers of tissues or wall papers. The patterns are very varied, and show considerable technical ability on the part of the designer. The plates are beautifully printed, and the work reflects much credit upon all concerned in its production.

The Shakespeare Country. By JOHN LEYLAND. (London: George Newnes, Limited.) Price 10s. 6d. net.—Shakespeare's country, the general aspect of which has changed but little since Elizabethan times, will ever remain the Mecca of the literature-loving portion of the Anglo-Saxon race, and it would be difficult to find a more complete or a more attractive souvenir of a visit to the poet's

Warwickshire home and its surroundings than the publication under review. The illustrations, reproduced from photographs of the most interesting features of the neighbourhood, are numerous and good, while Mr. Leyland proves himself an informing and sympathetic guide.

A fine photogravure, reproduced from Mr. John Collier's portrait of Dr. Welldon, Bishop of Calcutta, late Head Master of Harrow School, has recently been published by the Printing Arts Company (London). The strong but kindly features have been brought out to perfection in the reproduction, and the photogravure should be popular with Old Harrovians and others who have been associated with the Bishop.

Awards in "The Studio" Prize Competitions.

Mr. Wilhelm Schoelermann, of Kiel, is engaged upon a German translation of the principal works of John Ruskin. The first three volumes have already been published.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A II.)

N.B.—The design that won the FIRST PRIZE in Competition A II. was by mistake attributed to *Peacock* (Miss Fanny Bunn). It is the work of *Chanlevé* (C. J. Housey, Forest Hall, Northumberland), to whom the First Prize has been awarded.

DESIGN FOR A ROSE BOWL.

(A III.)

The FIRST PRIZE (*Two Guineas*) has been awarded to *Tramp* (David Veazey, 27 Rectory Place, Woolwich).

The SECOND PRIZE (*One Guinea*) to *Fram* (Harry Charles Hall, 489 Penistone Road, Sheffield).

Honourable mention has been given to the following: *Tramp* (David Veazey); *Aum* (Herbert Henry Stansfield); *Jat* (John A. Tidmus); *Aurora* (A. Evelyn Clark); and *The Imp* (Evelyn May Brown).

DESIGN FOR AN ADVERTISEMENT.

(B III.)

The PRIZE (*Two Guineas*) has been awarded to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Honourable mention has been given to *Pan* (Fred. H. Ball); to *Laliole* (Miss E. A. Lilley); *Itylus* (Will E. Tyler); *Kismet* (Edgar J. Simmons); *Reg*

(Francis Reynolds); *Paris* (Samuel Crane); *Dicko* (Griselda Wedderburn); and *Isca* (Ethel Larcombe).

WINTER LANDSCAPE.

(C III.)

The FIRST PRIZE (*One Guinea*) is awarded to *Tesnus* (W. T. Greatbatch, 30 Smallbrook Street, Birmingham).

The SECOND PRIZE (*Half-a-Guinea*), to *Hiems* (Walter G. Batchelor, Radwell House, near Baldock, Herts).

Honourable mention is given to the following: —*Caliban* (H. Böhmer, Germany); *Sandtwir* (S. Friezenberg, Holland); and *Cloissonné* (Harry Wanless).



SECOND PRIZE (COMP. C III.)

"HIEMS"



FIRST PRIZE (COMP. A III)
BY "TESNUS"

THE LAY FIGURE ON THE VICTORIAN ERA AND ITS ART.

"I AM old enough to remember that time very well," said the white-haired Man of Letters. "England was still powerfully affected by that great tidal wave of reaction which the immense drama of the Napoleonic wars had produced, in the generation before my birth. My father was a wet-bob at *Eton* in the year of *Waterloo*—the year in which the war spirit culminated, and then passed away almost as rapidly as chain lightning."

"The reaction which then began," said the Critic, "was most potent in England, and not in France. Defeat has a tendency to put men on their mettle, whereas victory, after a debauch of rejoicing, is very often followed by a revolt against the very qualities of temper that avert defeat. This is why the reaction in question was most marked in England, where its influences on art and literature, as well as on politics and commerce, were surprisingly varied. In course of time—towards the middle of the Victorian Era—it became a thing so curious, so ludicrously diverse in nature, that it reminds me always of those farces which send us laughing through eccentricities into real tragedy. In some of its phases it had much in common, now with *Rousseau's* 'Confessions,' now with the Early Fathers of the Church; in others it was a Quaker; while in its business enterprise and rapacity, its money-making astuteness and greed, it was a very *Shylock*. Would that we had a *Voltaire* to write the history of it!"

The Man of Letters smiled.

"You will remember," said he, "that there was to be no more such fighting as *Scott* loved. Peace was to last for ever, so that England, in conformity with the political fairy tales of *Cobden* and *Bright*, could pursue at her ease the exalted duty of serving the rest of the world as a manufacturing slave. The performance of this duty certainly ulcered the face of the land with industrial slums, called 'busy hives of labour'; and it certainly exacted, year by year, its sinister battle-tolls, its many thousands of killed, of wounded, of maimed, and of ruined. Yet this industrialism was the fetish of those singular idealists, *Bright* and *Cobden*, who never once realised that they were glorifying a very sordid and hideous form of destructive war. Can we wonder that authors and artists revolted, and showed in a great many varied ways how dissatisfied they were with their own times?"

"What I do wonder at," said the Poet, "is the

fact that your question has received very little attention in written criticism. Recently I have read a vast amount of scribbling on Victorian Art and Victorian Literature, and I remember only one attempt to be historic and truthful. Why did the gay heart of *Dickens* become sad, sometimes even hysteric? Why was *Thackeray* oppressed by such a morbid quick sense of the littleness and wretchedness of mankind? Why did *Carlyle* turn so savagely on his own generation, and lose his dignity and his self-control? Or, again, why did nearly all the imaginative painters try to get away from their own time, wishing to be anything rather than true-born Victorians? Not to answer these questions in written criticism is to imply that art and literature are unaffected by the time-spirit, and that is ridiculous."

"Many other such questions might be asked," said the Critic, "and one answer to all of them is very plainly suggested in the second part of 'Locksley Hall.' Or one may give the brief reply of *Mr. G. F. Watts*, who said, about twenty-five years ago, that the native language of great art was dead in England, for general noble beauty pervaded life no more."

"Yes," said the Man of Letters, "the Victorian Era, unlike the Elizabethan, outraged the æsthetic conscience of the most sensitive and gifted. It produced many true artists, but it could not nourish them with its science or with its industrialism. And when the end came, and the Victorian Era passed for ever into history, we found that we had no poet to sing worthily a national hymn of praise to the wise and good Mother-Queen, who during so many fevered years had been to us all the one abiding symbol of serene dignity and calm self-sacrifice."

"And we must remember, too," said the Critic, "that the most urgent work to be done now in the arts is nothing but a necessary war against some peculiar results of the last sixty years or so of 'progress.' The crafts have to be rescued from the craze for cheapness; the jerry-builder has to be put under discipline, so that domestic architecture may have a future, instead of a never-ending funeral, in all growing towns; and then, as to British painting and British sculpture, are they really stern enough in character? Do they not need some of that fruitful manliness of poetic temper which gave to the peasant art of *Millet* such a weight of earth-bred pathos and dignity, and which gives to *Meunier's* sculpture a strength akin to that of *Michael Angelo*?"

THE LAY FIGURE.



THE WORK OF J. M. SWAN,
A.R.A. (PART II). BY A. L.
BALDRY.

As a proof of the intelligence with which Mr. Swan has used his earlier training to help him in his later creative work, nothing is more convincing than the artistic atmosphere with which the whole of his production is surrounded. In his pictures, records though they are of absolutely scientific investigation, there is never any lack of those pictorial qualities which mark the interposition of a mind that is responsive to abstract suggestions. He knows how to subordinate his knowledge to the necessities of his art, and especially how to combine accuracy of statement and completeness of realism with the finer elements of design and interpretation. Science with him is only the foundation on which he builds the rest of his invention. It serves him as a guide, and safeguards him against inexpressiveness; but it by no means takes the place of that intellectual independence which finds its best assertion in poetic thought and imaginative methods of presenting the results of his observation.

The combination of what he knows and what he thinks is particularly well illustrated in his paintings of animal life. The beasts he represents are set down on his canvas with all the precision and exactness of the professional naturalist. They are, if they are analysed in the right way, faithful diagrams of anatomical structure in which every bone and muscle is accounted for and every working detail is given its correct place in the construction. Yet all this accuracy does not make the picture that results a mere piece of unemotional matter of fact. Other qualities come into play when he begins to clothe the commonplaces of the dissecting-room with the fancies of the studio, qualities that the plodding man with no faculty save that of remembering what he has seen could never hope to possess. By virtue of his endowment of imagination, Mr. Swan escapes entirely the danger of becoming a pedant, and wholly avoids the temptation to make his art simply illustrative. There is in his paintings and drawings a delightful absence of that hint of the handbook on natural history which is often felt in the productions of artists who have not the capacity to veil their precise informa-

tion with poetry, or to temper realism with decorative freedom.

Indeed, in everything he touches the most apparent characteristic is a kind of careless mastery, a suggestion that his work grows more or less in a haphazard fashion, and comes to completion without any deliberate intention on his part. He gives us as a rule something that looks like a brilliant sketch full of agreeable little technical accidents that he has had the wit to embody in his pictorial scheme. The result he arrives at is so spontaneous and direct that it is difficult to believe that he has taken any very elaborate pains to carry out a preconception to which he has devoted much preliminary thought. It is only by searching that the firm control he has exercised over every detail, and the minute care he has used in building up a most delicately balanced construction, can be even partially appreciated. His spontaneity is actually a product of his training. It comes from no chance faculty for hitting upon the right thing at the right moment, but from a fully perfected knowledge of the way in which the mechanism of art should be concealed.

It can safely be said of him that he never trusts to chance to give him the effects he desires, and that accident has nothing to do with the success of his technical method. His delightful freedom of touch, that invests even his largest canvases



"JAGUAR"

BY J. M. SWAN, A.R.A.

with the freshness of a suggestion set down at a single sitting, is often arrived at by prolonged effort, during which the picture goes through many stages. He simplifies and subdues the structural details that lie beneath the surface, he modifies this fact and subordinates that characteristic, until every part of the composition fits accurately into its correct place. Meanwhile he has never lost his hold upon the mental image that serves to guide him throughout the labour of execution, and he has the power to keep the image to the end of his work unvaried and unaffected by outside influences. The more complex the image the more definite is the necessity for making his realisation of it spontaneous, and the more careful must be his study of the devices by which he arrives at his ultimate result. But, at the same time, there rests upon him a greater responsibility to keep out of sight the contrivances of the painting room, and to cover up the artifices that he has had to depend upon to prevent his picture from becoming indefinite and without meaning.

There is in all branches of his practice, and especially in his animal painting, this difficulty that he has to face—how to avoid those pitfalls that popularity puts in the way of the artist who has the conscience to desire to retain his own individuality. He would always collect a following by the mere assertion of his exhaustive knowledge of the things he has learned; and as a master of detail he would be worshipped by that large section of the public which delights in a record of every hair in an animal's coat, or every wrinkle in a human face. But in that direction would lie a denial of the

personal quality which makes Mr. Swan not a painter of obvious things, like so many of the men about him, but a poet and a master of imaginative design. Quite possibly the materialist may find him too

abstract, too indifferent to the charms of subject, and too much inclined to disregard the advantages of imitative art; and it is equally possible that the sentimental person may resent his disinclination to amuse the ordinary mind with little comedies in paint, or small dramas in which animals behave as if they had enjoyed the advantage of education in a circus. It must decidedly be admitted that Mr. Swan is not a Landseer, and that beasts with the emotions of humanity do not seem to have come within the scope of his observation. But he is the more to be respected for these very reasons. It is so easy to be popular by falling in with views that are held by the bulk of the people from whom come the rewards which the art worker desires to enjoy, that very real devotion to a high principle is needed to save even the best intentioned nature from yielding to temptation.

It is especially his inclination towards decorative principles that has aided Mr. Swan to control his own analytical instincts, and to resist the influences that have forced many other artists into unworthy trivialities. The love of line that

distinguished him in his student days has lost none of its power over him with the lapse of years. It has matured, and has become more subtle and sensitive, more varied, perhaps, and fuller in meaning, but it is as evidently an indispensable part of his artistic intention now as it was when he listened to the precepts of Fremiet, and trod in



STATUETTE

BY J. M. SWAN, A.R.A.



“PUMA AND MACAW”
BY J. M. SWAN, A.R.A.

1871

the footsteps of Barye. He has developed it by examination of the methods of other schools, and by studying the ways of many masters, until it has grown into an absolute passion. There is something of the Japanese in the attention that he gives to pattern, and in the care with which curve responds to curve, and form balances form, in his compositions. There is a hint of Dutch art in his sobriety and massive simplicity; and there is a note of the Italians in his striving after largeness of style and beauty of contour. But all these are brought into agreement by purely English common sense, which warns him against allowing any part of his equipment to unduly overshadow the rest. He keeps everything in proper proportion and adjusted in a relationship that is always logical and consistent.

There is never the least difficulty in finding among his productions examples that illustrate to the utmost this characteristic desire to make line composition the first and foremost thing in his practice as an artist. It does not matter which branch of his art is chosen for examination, for practically the whole of it is inspired by the feeling for pattern that is the mark of the true decorator. In such pictures as *Thirst* or *Tigers*, or such studies as the *Ceylon Leopards* or that of the two

Leopards Feeding, it is as evident as it is in bronzes like the *Jaguar* or the *Puma and Macaw*. Possibly it is more perceptible in the paintings and drawings than it is in the sculpture, because the planning of the lines is necessarily a more obvious matter in a flat design than in one which is built up in the round; but even in those works where it is least easily traced its effect is recognised in the air of certainty and sure conviction that is the inevitable outcome of right construction. Whatever Mr. Swan may be doing, and whatever the medium he may be using, he never fumbles and never hesitates; and he never suggests that he is feeling his way to a result for every detail of which he has not made the fullest preparation. He has the gift of being certain without being mechanical, and understands how to avoid on the one hand the bizarre irregularity that stamps the untrained artist, and on the other that easy and artificial elegance which comes inevitably from the neglect of nature study.

But it must be noted that this habit of investigating problems of line has not kept him from success in dealing with other essentials of decorative art. He is not only a great designer, but a delightful colourist as well, with an extremely sensitive understanding of chromatic arrangement and combination; and he is extraordinarily



"LEOPARDS FEEDING"

FROM A DRAWING BY J. M. SWAN, A.R.A.



"PUMA." FROM A DRAWING
BY J. M. SWAN, A.R.A.

judicious in his observation of those minute gradations of tone by which delicate modellings and modulations of form must be expressed. He has, too, a fine sense of texture that serves him well both in painting and in sculpture. His colour is full of individuality, and has a character of its own. It is rich, harmonious, and impressive, generally low in tone and dependent for its effect upon well-considered relation rather than force of contrast. But it has in a marked degree the balance of area and the adjustment of exact pitch that are to be found only in the performances of men who have an intuitive knowledge of the way in which a colour scheme should be designed. It may be that he has acquired some of his control over these refinements of distribution and spacing from his sympathetic study of Japanese art; but it arises, as it would seem, chiefly from the same constructive instinct that guides him in his building up of the parts of his pictures and sculptured works. To put anything out of its correct position is almost impossible to him. Whether he is dealing with colour spots or with the contours of living things the fitting of each detail into his mental plan is a matter of deliberate intention, and he would never shirk any of the difficulties involved in perfecting an arrangement that is in his view vital to the success of the work he has in hand.

His motive, as far as it can be analysed, in the management of colours appears to be the carrying-out of the tones of his central object in all the accessories that are introduced to fill the space with which he has to deal. The setting is never an independent thing violently contrasting with what it surrounds. On the contrary, it is a necessary part of the decoration, an enveloping and absorbing addition to the main design. It gives atmosphere and mystery, and by the harmony of its association with the facts of the picture makes the whole result credible and convincing. From the popular point of view, it may be that the reticence of Mr. Swan's colour and his habitual avoidance of garish effects do not entitle him to rank among the great masters of pictorial art; but the more intelligent thinkers, who are not so ready to mistake exaggeration for power and assertiveness for mastery, find in him the highest qualities of the born colourist, and that exquisite sensitiveness to subtleties of combination that only the perfection of rightly directed training can produce.

What is the secret of his astonishing skill in the rendering of texture and the expression of surface by devices of handling can only be guessed. His imitative power is one of the most surprising of his capacities, for it seems to be altogether independent of any tricks of execution and to be unaffected



"PUMA AND MACAW"

(By permission of George McCulloch, Esq.)

BY J. M. SWAN, A.R.A.



(By permission of Messrs. Paul & Co., Valence & Co.)

LANDSCAPE IN OILS
BY J. M. SWAN, A.R.A.

by technical method. Nor is it in any way a result of labour. It is just as evident in his slightest note in pastel or black chalk as it is in a picture or statue on which he has expended months of strenuous effort. Presumably it comes from the rarest agreement between eye and hand, and grows out of a perfect understanding of the connection between observation and exact craftsmanship. He appears never to be in doubt concerning the facts that have to be selected for treatment, and he is so sure of what he has to do that he wastes none of his energies in groping after the direct way of recording what is before him. Moreover, his perception of minute variations of light and shade is acute enough to allow him to estimate the exact value of the smallest surface modellings and to suggest them correctly in his work. To hit the happy medium between exaggeration of relief and flatness, to draw with precision apparently indefinite markings, and to use an inexhaustible store of knowledge in his investigation of the little things that need almost microscopic analysis, are all characteristics of his

method, and to them he probably owes that perfection of true finish by which everything he does is habitually distinguished.

Certainly, his knowledge of what things mean serves him in this matter of surface expression fully as much as it does in his dealing with questions of construction and design. Only knowledge well tested and fully digested would make possible the marvellous truth with which he realises, even with a few lines, the complete aspect of his subjects. In his animal drawings especially he never leaves us in doubt as to the significance of the touches that he sets down upon his paper. Bone, muscle, folds of skin, the sheen of the fur are all accounted for and explained, each in its right way, and with an easy readiness that declares his insight into anatomical structure as thoroughly as his appreciation of the tone relations by which the modulations of the outside form are defined. Science in this forms the complement to art, and memory of earlier study helps to guide aright his observation of what is actually before him.



"WOUNDED LEOPARD"

(By permission of G. J. Gould, Esq., New York.)

BY J. M. SWAN, A.R.A.



(By permission of Messrs. Boussod, Valaden & Co.)

LANDSCAPE IN OILS
BY J. M. SWAN, A.R.A.

In the practical part of his profession Mr. Swan is remarkable for his command over many materials. As a craftsman he is unusually well equipped, for he can express himself convincingly in almost all the mediums that are available for the worker in art, and he amply understands the possibilities and limitations of each one of them. As an oil painter he is fluent and direct, and yet quiet and well-disciplined. His touch is broad and easy, and he paints with a fulness of pigment that gives richness and solidity to his pictures; but he avoids that display of brushwork for its own sake, which is apt to lead astray the man who suffers under a consciousness of his own cleverness. Even in his most detailed canvases there is no "niggling" and no straining after elaboration of paint texture. Every brush-mark is considered, deliberate, and significant, always beautifully drawn, and set down with concise intention; and each one has its share in the completion of the technical scheme. No suggestion of haste ever weakens the effectiveness of his handiwork; it reflects the habitual foresight that has been characteristic of the artist all through his life. Each touch is thought out before it is put on the canvas, and it fulfils its purpose exactly because that purpose has been thoroughly understood beforehand. It does not follow that Mr. Swan is a slow worker because he is deliberate in this way; on the contrary, he has a very definite gift of speed; but no one knows better the difference between speed and hurry, and the value of preliminary care as an aid to rapidity of expression.

His water-colours, pastels, and black-and-white drawings are equally to be praised for their strength and completeness, and for the manner in which they regard the distinctive qualities of the respective materials. In water-colour he is almost as forcible as he is in oils, but he gains his effects straightforwardly, and without any imitation of the more solid medium. For pastel, he has, perhaps, a greater liking than for water-colour. This method of working is so well adapted by its simplicity for his particular purposes, and gives him so readily the results at which he aims, that it is easy to understand his preference for it over another that is less tractable and less trustworthy in its mechanism. To be able to draw in colour without being hampered by the tricks of his medium is for him an especial advantage, as he can devote his whole attention to the subject before him, and can record it without a moment's hesitation while the impression it has made upon him is fresh in his mind. It is this rapidity of working that gives to his pastels their unusual quality. They are

astonishingly sure and delightfully certain, and have been carried out obviously in moments of enthusiasm when the best part of his artistic nature has been centred upon something that seemed to him to be worthy of a special effort. In black-and-white he is even more summary in his manner, and more often than not he simplifies his statement so as to confine it to little more than a single detail.

To his sculpture he devotes all his powers of design, and all his love of flowing line and exquisite intricacy of curve and modelling. He begins by building up his work in large, simple masses, in a curiously rugged and uncompromising fashion; and these masses are carefully adjusted and their relation one to the other exactly decided before the filling in of lesser details is taken at all into account. Even in the final finishing and working up of the surface he preserves the same sort of largeness of execution, and tries to retain something of the spontaneous ease of the first clay sketch. To be superficial or mechanical is as far from his intention in sculpture as it is in oil painting. Such easily attained qualities are not what he desires; he wants instead the bigness that comes from the pursuit of great ideals, and he prefers the ruggedness that means much to the sham finish that is only too often a cloak for uncertainty.

Indeed, in this the whole character of Mr. Swan's art can be summed up. It is rugged and large, with the forcible assertion of what he believes that is only possible to a man who has too much independence to try to make friends with people whose minds are always wavering under outside influences. The fashions of this school or that are nothing to him, and he would never surrender his beliefs to curry favour with the world. He knows that his convictions are not the careless conclusions that come from hasty study; and he feels, as he can without conceit, that on his own subject he can hold his own against any opponent. So he takes up his position and sturdily refuses to yield to any pressure that may be put upon him by the timid lovers of weak convention. He is moved to protest against the trivialities that are the resort of the incompetent, and he makes his protest effectual by his avowal of his own strong creed and by the illustrations he gives of his confidence in the faith that he professes. From such a personality, work that is suave and elegantly artificial is not to be expected—it would be too incongruous and too unnatural. But we may well be thankful for the presence of such an artist in our native school. He is a rallying point for men

Some Modern Italian Artists

who feel, as he does, that our art needs vitalising, and wants the infusion of new and healthier blood. There is something exhilarating in his ruggedness, and his strength is refreshing.

A. L. B.

SOME MODERN ITALIAN ARTISTS. BY DR. ROMNALDO PANTINI.

IF Italy has had its awakening to the arts, it has certainly been confined to the second half of this century. With its foolish and phlegmatic academies in a state of chaos, the country at last came to realise that the true value of art was to be found, not in the mechanical reproduction of lay figures, but in true and free communion with Nature herself. And in this sane and salutary awakening Italy has had—it may be insisted without the least hesitation—the great consolation of knowing that formerly it was its own profound and fertile Renaissance which illuminated the whole world with the splendour of its art.

It suffices to visit, however hurriedly, the principal galleries of Florence and Rome, of

Paris and London, to be convinced that the artistic superiority of the Italian masters arose from their intense love and their deep study of truth. Herein we recognise how complete, how laborious, were the studies whereby these great artists succeeded in obtaining absolute reality and in fully expressing their ideals.

These studies by artists of the fifteenth and sixteenth centuries show the most exquisite regard for character and beauty of form. But these are facts which need not be insisted on to the student of art.

Now, Italian art, rising worthily to the simple interpretation of Nature, naturally clings to the special traditions of its greatest periods. The national character, without losing the unity acquired by dint of such heroic force, must needs spring forth anew in all its radiance. Take, for example, three of the most powerful and charming artistic personalities produced in Italy of recent years. They come from three different districts, and in each we find a true reflection of their several characteristics.

In the Grand Palais, in Paris, there are now



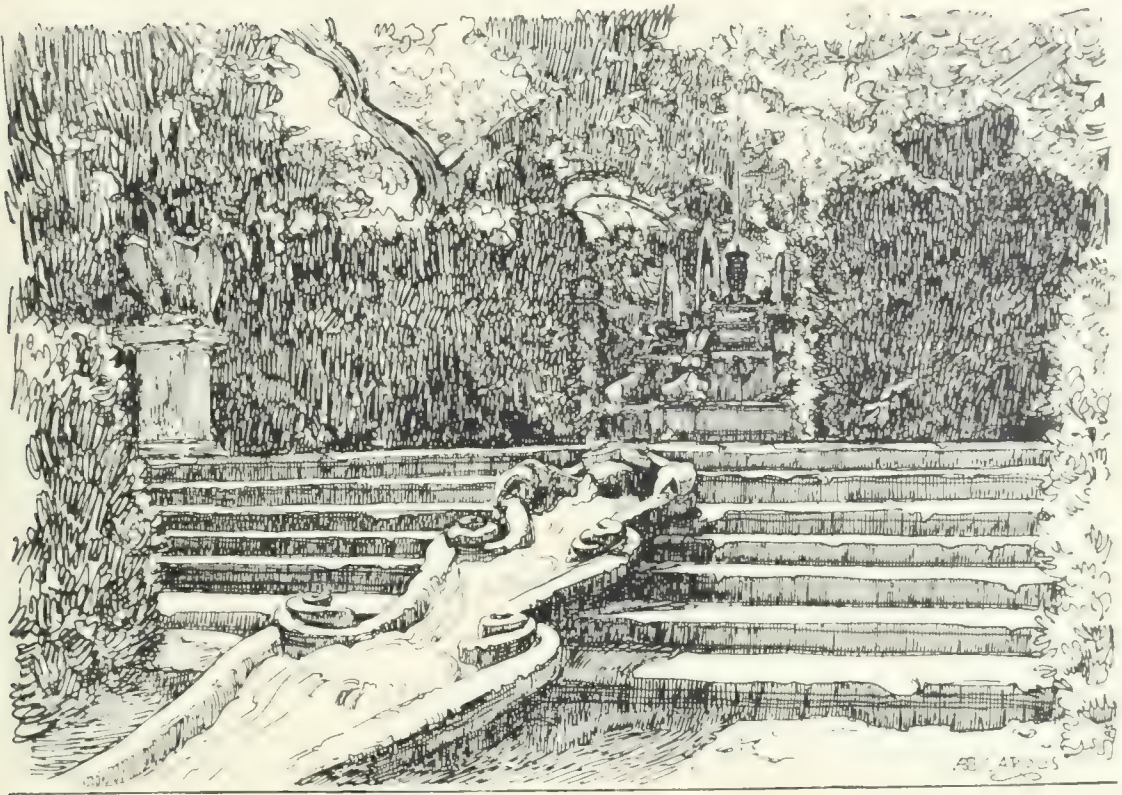
"BUEFALE NELLA CAMPAGNA ROMANA"

BY G. A. SARTORIO

"VILLA ROMANA" BY
ONORATO CARLANDI



Some Modern Italian Artists



"VILLA LANTE A BAGNAIA"

BY ADOLFO DE CAROLIS

exhibited numerous drawings by Giovanni Segantini and Luigi Serra. Of the latter it has been said, and too often repeated, that he drew for drawing's sake; and his insatiability in doing and re-doing his work certainly at first sight seems to give colour to the suggestion; but seeing that Serra was ever seeking to realise the outline with absolute accuracy, and to put everything into truest perspective, he can hardly be blamed on this account for all the care and labour he bestowed on his productions. On the other hand, the drawings of Giovanni Segantini—unhappily removed from us in the height of his fame—attract the attention of the spectator by qualities of a kind altogether different from those of Serra. His types and scenes interpret reality in another manner entirely. One observes that the lamented artist aimed at giving a very complex character to his figures rather than securing their exact representation; and this *character* he ever strove to invest with a special charm of poetry and mystery. Yet he has left us, together with a large and powerful black-and-white drawing of his picture *Alla Stanga*, a fairly numerous collection of studies of attitudes, etc., destined to assist him in giving completeness and

exactitude of form to his work, should he have so desired.

A very different artist, Filippo Palizzi, of Vasto, who died also in 1899, full of years and honours, occupied a special place as a draughtsman. He devoted himself mainly to the representation of animal and vegetable forms in all their "intimate" simplicity. While examining and analysing reality, he caught its true meaning, and mastered all its difficulties. The numerous small paintings displayed in Rome in a special room at the Galleria d'Arte Moderna plainly demonstrate his great powers as a draughtsman.

I have had the good fortune to examine closely many of his pen-and-pencil sketches—some so delicate as almost to seem evanescent, others bold and full of movement. My conclusion is that Palizzi, critic and analyst *par excellence*, expressed himself not less excellently with pen and pencil than with the brush.

Having thus rendered homage to three illustrious artists of the past, let me speak of some of our most distinguished living draughtsmen. Of course, in a brief article such as this it is impossible to present anything like a complete picture of the

Some Modern Italian Artists



"ANARCHY"

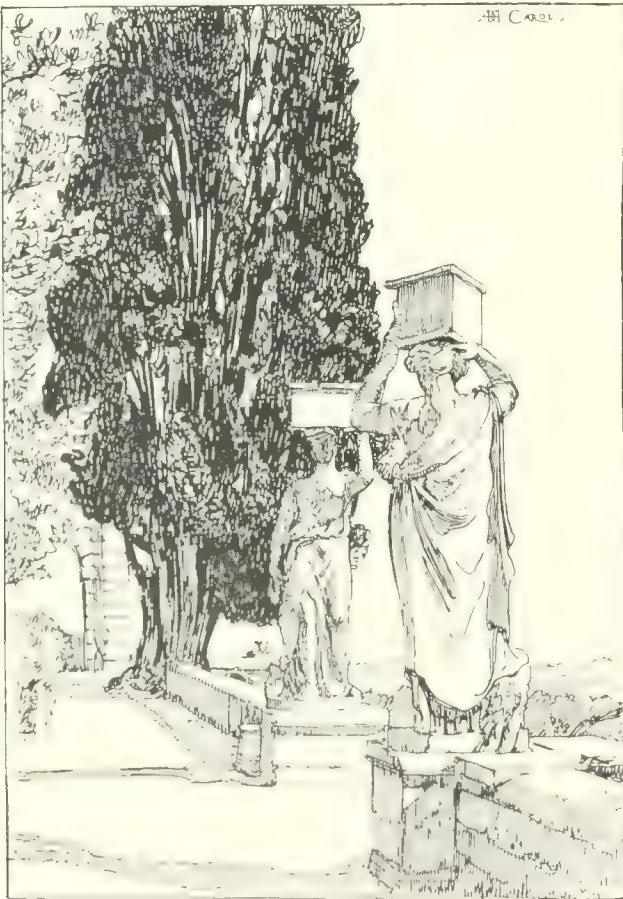
BY GIORGIO ARISTIDE SARTORIO

whole Italian art movement. The merit of the painter is in close relationship to the merit of the draughtsman; moreover, the drawings now reproduced, unfortunately—for reasons beyond our

control—do not include examples of several representative men, such as Morelli, F. P. Michetti, and other artists of the Venetian group, notably Mario de Maria.

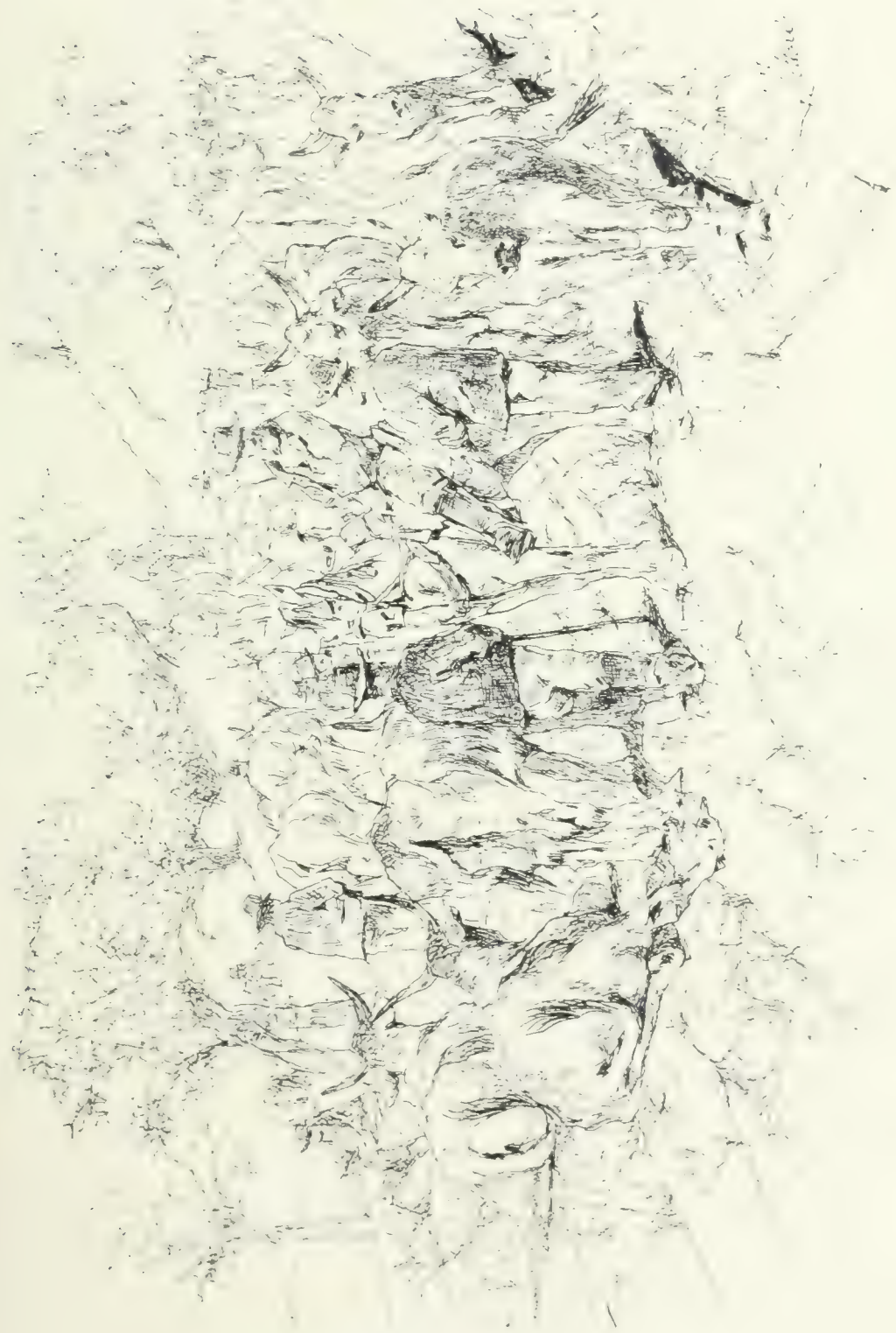
Cesare Laurenti and Pietro Fragiaco are Venetians. The first-named is a fine artist endowed with a keen, yet gentle, poetic spirit, which enables him to penetrate the hidden mysteries of sorrow; at the same time, as his *Ritratto* plainly shows, he in no way neglects the closest observation of face and form. In a word, he is not content to be merely mystical and obscure. Of the merits of Pietro Fragiaco, the sincerest and most vigorous of our Italian sea-painters, the readers of THE STUDIO (see Vol. XVIII) will not need to be reminded.

Segantini was not only the greatest and most original landscapist in Italy during the latter part of the century, he was also a most distinguished teacher. Two of his pupils are Giuseppe Pellizza and Angelo Morbelli, the one a fine idealist and the other a realist of no little power. A special word is due to Vittore Grubicy, of Milan, an able critic and a splendid draughtsman, who, by his unwavering friendship and invaluable advice, did much to assist Segantini in the pursuit of his art.



"VILLA DI CAPRAROLA"

BY ANGELO DE CAROLIS



"MERCATO IN MAREMMA TOSCANA."
BY GIOVANNI FATTORI

Some Modern Italian Artists

In the true Tuscan group are Telemaco Signorini and Giovanni Fattori. Signorini, one of the pioneers of the new movement and an accomplished writer, has exercised great influence over our younger artists. His vigorous etchings of the vanished heart of Florence, and his bright and luminous landscapes, have quite an original stamp.

Fattori has a different manner, rougher, more complicated. He is our only true soldier painter; and the movements of a horse, or the most intricate and diverse military scenes, are illustrated by him with wonderful resource and feeling.

The work of Giovanni Costa since 1850 has practically been confined to the glorification of the loveliest scenery of Italy and England; and the sureness of his *technique*, combined with the clearness and limpidity of his drawing, has preserved the Roman artist from the fatal coarseness which marks so much Spanish painting.



"L'ACQUA"

BY ALFREDO BARUFFI



"LA TERRA"

BY ALFREDO BARUFFI

Drawings by Edoardo Gioja, of Rome, agreeably recall the ineffable grace which was and is the essential charm of the ideal faces by Leonardo da Vinci. The young Roman painter has succeeded in realising the singular fascination that lies in *technique* and in expression. His heads are a genial interpretation of the antique, and no mere mechanical and false reproduction. To convince oneself that such is the case one has only to examine the beautiful *Four Seasons* reproduced in a recent number of *THE STUDIO* (Vol. XXI, No. 94). The same spirit of knowledge and love of the Quattrocento inspires another young artist, Adolfo de Carolis, who certainly neglects nothing to obtain the most noble decorative effects in his work.

The productions of G. A. Sartorio are instinct with strength and a certain ardent pagan magnificence. He is an artist who had the honour of being appointed some years since a professor at





STUDY FOR AN ANGEL
BY EDOARDO GIOJA

Some Modern Italian Artists



"VEDUTA SUL MARE"

BY PIETRO FRAGIACOMO



"VILLA BORGHESE"

BY ONORATO CARLANDI

Weimar. An artist to his finger-tips, cultured and fanciful, he has done much admirable work in pastel and otherwise, his realisation of the sense of animal life being particularly strong.

From the drawings of Carlandi there emanates an ample and melancholy sentiment of the Roman Campagna and of its rich and majestic villas.

Other noble artists are Biseo, Coleman, and Count Parisani.

A notable revival of the art of pen-drawing is to be recorded in Bologna, where several young artists, conspicuous among them being Majani and Alfredo Baruffi (Barfredo), are doing excellent work. The drawings by the last-named artist, now reproduced, have a delicate, symbolical character, and show uncommon ability and refinement.

SOME RECENT WORK BY NELSON AND EDITH DAWSON. BY EDWARD F. STRANGE.

IN the history of the crafts there is no more interesting problem for the student to consider

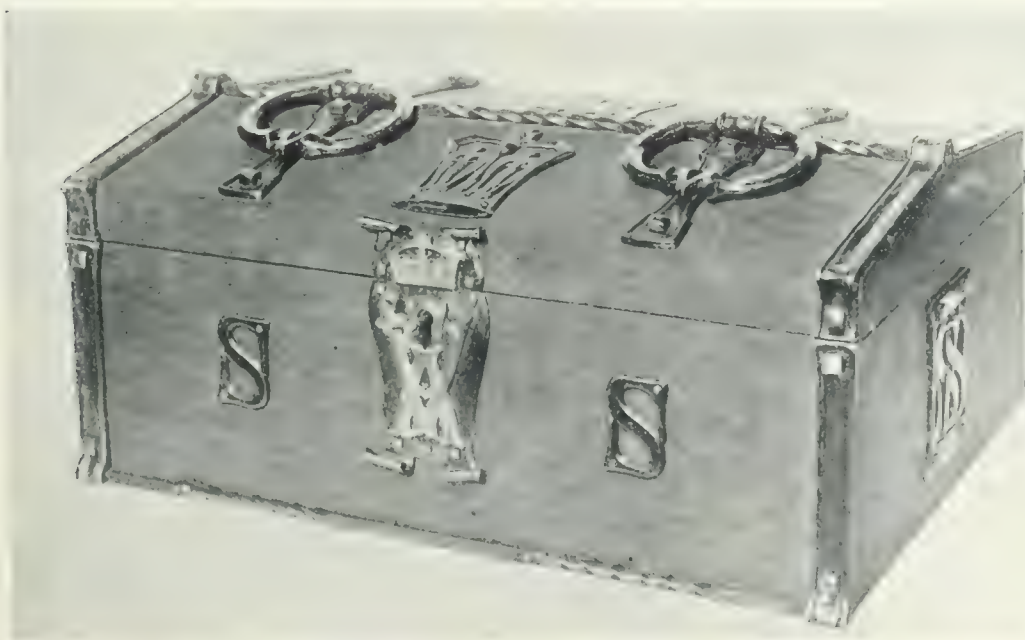


ENAMELED BUTTONS

BY NELSON AND EDITH DAWSON

than that of the decay and revival or what one may, for want of a better term, call personal workmanship. In the beginning of things, when the potter or metal-worker was content with his calling, and not ashamed to stand or fall by his own skill therein, no one dreamed of associating the names of other people with his work. Those who needed the things he made came to him and bought; if they were dealers, he still kept what credit or discredit might be attached to his work, and his wares were valued accordingly. And he made his own patterns.

This state of things—the highest conceivable for the development of good craftsmanship—lasted well through the Middle Ages and the best period



BOX, WITH STEEL AND SILVER FITTINGS

BY NELSON AND EDITH DAWSON



HERALDIC BADGE IN CLOISONNÉ ENAMEL

BY NELSON AND EDITH DAWSON

of the Renaissance. Towards the end of the latter—the seventeenth and eighteenth centuries, it still persisted as far as their workmanship was concerned—the guilds of craftsmen took care of that—but became modified in another direction by the gradual development of the pattern-maker as a separate individual—we call him a designer nowadays. This movement was felt earlier on the continent than in England, and was due perhaps to the influence of that group of great goldsmiths of the sixteenth century, who were also engravers, and who used the latter art as an easy means of multiplying their patterns—perhaps for the benefit of pupils. At all events, the history of the goldsmiths' and jewellers' craft shows a large increase in published designs up to the middle of the eighteenth century; and an absolute decay of invention from the end of that period until our own time. The old designer, who also had a working

knowledge of the trade for which he drew, seems to have faded out of existence; and, in his place, was left a mere artisan without imagination, without enterprise, without even an artistic tradition worthy of the name, who relied only on his employers' stock pattern-book, and had no personal interest in the things he made beyond the earning of his weekly wage.

It would be an interesting and worthy task to trace the history of the revival of craftsmanship during the last fifty years, but this is neither the place for it nor the object of the present essay. With the short statement that the credit for the

personal initiative therein must be given to William Morris and the first members of the Arts and Crafts Society; and that no slight assistance has been afforded by the collection and exhibition of examples of much of the best of the old work in the Victoria and Albert Museum at South Kensington, I must pass on to my immediate object, the



"RINGING LOST CASE"

BY NELSON AND EDITH DAWSON



"KIPLING POSY CASKET"

BY NELSON AND EDITH DAWSON

discussion of the work of one of the ablest exponents of the new methods, Mr. Nelson Dawson.

At the outset it is necessary perhaps to remark that the movement has as yet received little support from the ranks of working jewellers and goldsmiths. Most of its practitioners were trained in the first place to one branch or another of the Fine Arts. Mr. Dawson made a not inconsiderable reputation as a painter in water-colours, and the recent exhibition of his work held by the Fine Art Society in Bond Street shows that he has by no means lost his skill in this branch of art. But about fifteen years ago he first turned his attention to working in the base and precious metals, and hitherto has had little cause to regret the change. It is with his achievement as a goldsmith, jeweller, and enameller that I have now to deal.

It is fortunate, seeing that he is a designer of great taste and fertility, that he came to this work unhampered by the traditions of any school or ornament, and with no more historical equipment than was due to the general course of study available in his day for the students at South Kensington. He has had to acquire for himself his technique, and develop his patterns as his skill grew in work

manship. To this cause is due what will always be accounted one of the specially excellent qualities of his work—a consistent harmony of design and execution in which the material always holds an honourable place. The modern "trade" jeweller, for instance, is as a rule ashamed of his gold. His only object seems to be to display great clusters of brilliant gems of painfully perfect quality held together anyhow by a metal of which the price is the one recommendation in his eyes. But in Mr. Dawson's rings and pendants, the beautiful metal which frames his jewels or enamels is always treated with conspicuous dignity as a worthy element in the composition; and it repays the craftsman accordingly. Moreover, Mr. Dawson is a good colourist

—too good to restrict himself to the faultlessly perfect, faceted stones in which alone the heart of the trade jeweller delights. There are artistic beauties in broken colour; and in burnished gems which often—indeed, almost always—give a finer result than the more costly and formal productions of the lapidary. So that it is a notable characteristic of Mr. Dawson's jewellery that his gems are by no means always of the highest trade standard; indeed, that they are often deliberately selected from a point of view which the merchant seems most curiously to despise—that of beauty.

His use of enamels, again, has an individuality which is worthy of remark. This material has too often tempted its users into what one feels impelled to call almost a misuse of it. The brilliancy of colour, and the fascination—even the uncertainty—of the process of producing it, has induced most enamellers to strive after pictorial effects, with quite unsatisfactory results. Enamel can rarely be used as a pigment; its limits are too severe. But as a gem, a frank acceptance of its splendid qualities always produces good results. The cunning artificer is able, working in this material, to com-



COPPER ALTAR PLATE

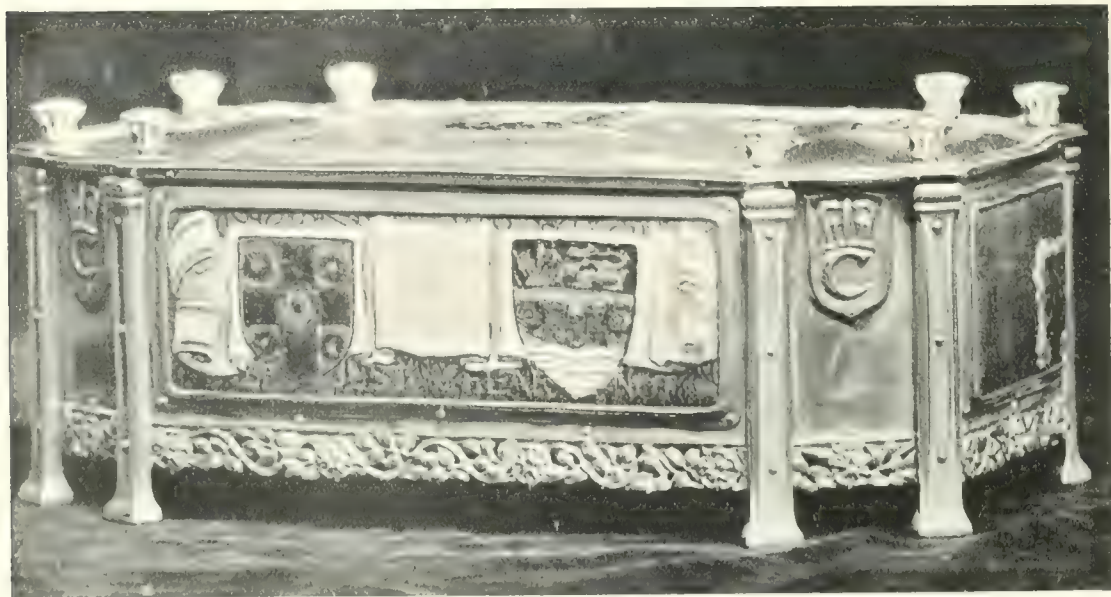
BY NELSON AND EDITH DAWSON

brilliancy of light when required; and herein again the larger surfaces attainable give scope to a workmanlike and, at the same time, imaginative treatment of the setting. On such principles, and for such purposes, most of Mr. Dawson's enamels are made by—it must be said with a welcome recognition—Mrs. Dawson.

To turn to a consideration of some of the actual results attained on these lines and by these methods, the first place must be given to the presentation caskets which the Dawsons have produced. All lovers of handicraft who visited the Royal Academy exhibition of 1899 will remember the fine piece of work of this kind then exhibited, with its simple and effective ornament and lozenges of

mand both shape and colour to an extent quite impossible with natural stones; and to arrange his composition accordingly. The employment of bright foil beneath the enamel gives the requisite

enamel, and its wise reticence in the matter of unfretted metal. Not less excellent was the casket, made in 1900 for presentation to the Speaker by the Corporation of Carlisle, which



CASKET IN SILVER AND ENAMEL

BY NELSON AND EDITH DAWSON



TROWEL IN SILVER AND ENAMEL
BY NELSON AND EDITH DAWSON

1899 and ably executed by him, was the making of the trowel (illustrated on this page), and box to contain it (page 169), for the use of Her late Majesty the Queen when laying the foundation stone of the new buildings of the Victoria and Albert Museum at South Kensington. The trowel is of silver and enamels, and the box enriched with worked steel and silver. It is to be hoped that the example thus set, in the highest quarters, of encouraging the individual work of an artist in a direction in which he is especially interested will be followed to a greater extent in future. The decoration of the completed buildings should afford many opportunities of employing old Kensingtonians of proved ability.

A combination of metal and enamel is especially suitable to the purposes of heraldry, which demands simple and brilliant colours combined with conventional ornaments and forms; and in this branch of art Mr. Dawson has also done some notable work, of which we reproduce a specimen—an *Heraldic Badge* (page 170) in *cloisonné* enamel; while a cloak ornamentation—also in silver and *cloisonné*—is an example of a type of personal ornament essentially modern in feeling, and yet free from that grotesque straining after effect at any cost, which characterises so much of the design of the last decade. Among the earliest and finest uses of enamel, its adaptation to the brooch or button is quite pre-eminent, and it is little short of marvellous that the women of our day should not adopt this beautiful decoration to a far greater extent than hitherto. Of jewellery pure and simple the *Gold Necklet, with pendants of enamel and star sapphires*, is a dainty and charming type. The chain is slender, but thoroughly well-made and of great strength, so that its very delicacy serves to heighten the effect of the attachments, built up as they are with a most just sense of proportion and harmony of colour, into a graceful and effective whole. Those who visited the exhibition of work by Mr. Dawson at the Galleries of the Fine Art Society in New Bond Street last winter will remember many other examples of ornaments similar in feeling to the subject of our illustration: one is especially worth recalling, a gold necklet, *Forget-me Not*, with green and blue translucent enamel on gold; and another, alike in subject, with spinel rubies and irregularly-shaped opals. Mr. Dawson has made the suggestions to be obtained from simple English flowers quite a personal characteristic of his work, and at the same exhibition his *Speedwell*, *Daisy*, *Love-in-a-Mist*, *Crocus*, and other floral emblems were used with great skill

showed a more lavish use of colour and symbolic device: this the Royal Academy, with an inconsistency hardly creditable to that august body, declined to exhibit. A less formal and very charming work of similar nature is the "Kipling Posy Casket" in silver and *cloisonné* enamel, of which two illustrations are now given; a most dainty rendering in fine craftsmanship of the verse—

Buy my English posies!
Kent and Surrey may
Violets of the Undercliff
Wet with Channel spray;
Cowslips from a Devoncombe
Midland turze afire
Buy my English posies
And I'll sell your heart's desire!

A commission entrusted to Mr. Dawson in

and refinement. The *Copper Altar Plate*, which we reproduce, bases its claims to our consideration on severe and appropriate simplicity of decoration and perfect proportion and fitness for its purpose. In feeling it is as good as the English work of the thirteenth century, while there is nothing merely imitative about it.

This quality of genuineness is, after all, perhaps the highest recommendation of the Dawsons' productions. They are not copyists; they design specially for the work in hand just what seems best fitted for the use to which that work is to be put, and the material in which it is to be executed; and their design is carried out with honest endeavour to secure thoroughly good constructive workmanship, extolling unduly neither the

material nor the pattern, but consistently keeping in view the honour due to each. It is by such means only that good craftsmanship exists.

EDWARD F. STRANGE.

(The artists reserve the copyright of all the designs illustrated in the above article.)

A SPANISH PAINTER: FRANCISCO PRADILLA. BY DELIA A. HART.

SOMEBODY says that no matter how frivolous our age may be, it is nevertheless the most serious art that is surest of success. This truth is demonstrated in the work of Señor Francisco Pradilla. Born at Zaregoze, the youth of Pradilla appears to have been one long up-hill struggle, his parents being in reduced circumstances, and the lad, whose one dream was art, unable to obtain the means to prosecute his studies. At Madrid, whither the future artist repaired in quest of his ideal, he was obliged to accept some humble employment, by means of which he contrived, aided by drawings done for illustrated papers—in hours stolen from his night's rest—to obtain bread for his aged parents and himself. In those days of privation the painter's character was formed—a character in which dominate strength and sincerity, qualities visible in his work.

About this period Fortuny chanced to see Pradilla's drawings, and he immediately prophesied a brilliant future for the almost desperate young artist. We next find Pradilla the successful competitor for the pension which secured him a place at the Spanish Academy of painting at Rome. Later he was elected president of this academy. Arrived at Rome, a new and glorious horizon burst upon the artist. Is it not Victor Hugo who says, "Inspiration is always preceded by meditation"? This fact was recognised by Pradilla, who meditated long before giving rein to his inspiration in the fine historic paintings by which he is so well known. Harmony in movement—one of the greatest difficulties a painter can experience, but one which was the triumph of Rubens—is in the work by Pradilla, *Le Coup de Maître*. Fine, free, firm, may be set



GOLD NECKLET WITH
ENAMEL AND STAR SAPPHIRES

BY NELSON AND EDITH DAWSON



Francisco Pradilla

down as the qualities with which the pencil of Pradilla is endowed.

Señor Pradilla has read much, seen much, travelled much, is an able historian and erudite archæologist, and he has been decorated by the Emperors of Austria and Germany. France has bestowed upon him the cross of the legion of honour; Spain has invested him with the order of Isabel Catolica: and Italy, where he has passed the best years of his life, has showered honours on her adopted son. Señor Pradilla is an ardent admirer of British art and artists, with whose work he is thoroughly acquainted.



"EL DIA DEL ATOSOI" FROM A WATER COLOUR BY F. PRADILLA

The painting known as *Juana la Loca* was the first to bring Pradilla prominently to the fore.

It is chronicled that Juana, wife of Philip de Borgogne and mother of Charles the Fifth, being distractedly in love with her handsome husband—a reputed flirt—became possessed of a superhuman jealousy which over-balanced her intellect. Philip meantime "shuffles off the mortal coil," and his unhappy Queen Juana, in a frenzy of grief, insists on accompanying the corpse to its last resting-place, situated at the furthest extremity of Spain, Granada—then the burial place of the royalties—being five hundred miles from Burgos, where Philip

died. The route lay through a wild, uninhabited country, utterly impracticable to vehicles of any description, so that the Court, the prelates, nobles and knights, who made up the funeral procession, had a long trudge, her Majesty leading, behind the coffin. The pathetic scene given us by the painter takes place at the close of a bitter December day when three months had already been passed on the road; footsore and perishing from cold, the Court mourners spied the walls of a convent, hailing the prospect of hospitality contained therein with delight. The Queen, who felt neither cold nor fatigue, acceded to the request of her people, and the bier was taken into the church of the convent, the Queen in close attendance on her treasure, when suddenly a shriek was heard from the horrified Queen, who screamed, "Out, out of here this instant!" Her Majesty had come unwittingly into the camp of the enemy. The inhabitants of the convent were not—as supposed—friars, but nuns.

The painting is a drama—"the old, old story"—told us again under novel and abnormal conditions, intensely sad, and interwoven with a thread of insanity which invests with a peculiar interest the heroine, notwithstanding the eccentric flights which provoke a smile. The spectral figure of the worn-out queen, in whose gaze, fixed upon the coffin,

can be detected the wanderings of a mind shaken by the mad jealousy which still consumes her, the coffin itself, illuminated by the light of a miserable camp-fire, the smoke of which is utilised by the painter to detach the sombre centre-figure, the well-disposed groups which crouch around, half dead with exhaustion, who had been so ruthlessly deprived of a warm shelter by the unconscious cruelty of an afflicted woman, are all remarkably finely rendered. The dawning light which illumines feebly the dreary scene—including the obnoxious convent—all combine to render the painting a drama in all save in theatrical accessories and get-up.

La Entrega de Granada, which painting adorns the "Senate" of Madrid, was next completed by Pradilla, and, like its predecessor—which, by the way, is to be found at Madrid, presiding in the "modern art section" at the "Prado"—was painted at Rome. In the annals of history there is perhaps no more thrilling page than that chosen by Pradilla for this magnificent canvas. The Spanish monarch and his consort on horseback, arrayed in robes of state, and attended by the court, await the arrival of the unhappy Moorish king, the handsome "Boabdil," about to render up to his conquerors, the Spaniards, the keys of Granada, the home of his people, which it had taken his enemies eight centuries to conquer. Upon either side of the Spanish monarch stand, in brilliant uniforms, men-at-arms; a page holds the

silver bridle of the queen's white Arabian steed. The court ladies cluster behind her majesty; nobles, knights, and generals forming the guard of honour stand near the royal personages. The gleam of armour, the waving of banners, and the staves of lances indicate the presence of those who had finally forced Moorish submission; meantime is seen approaching sadly from an opposite direction Boabdil, mounted upon a splendid Arabian charger; he is about to dismount, when he is saved from this last humiliation by a deprecatory sign from the Spanish king. The followers of the fallen Boabdil appear on foot, according to the arrogant stipulatory terms of the conquerors.

Realism is the predominant note in this remarkable work—the realism which transfers to the spectator the thoughts which animate the expression of each countenance. The horses are masterly productions, recalling the animals of Velasquez.

As pendant to *La Entrega de Granada* was painted *El Suspiro del Moro*, or *Last Sigh of the Moor*, which gives us the heart-broken young Boabdil at a distance from Granada. The fallen potentate has dismounted, and is kneeling upon a rocky eminence—which eminence is known to posterity by the title selected by Pradilla for this painting—and in this humble posture he gazes for the last time on his beautiful lost Granada, which is faintly seen at the foot of the mountain range. Upon the distant city the fugitive sunlight falls for a moment,



"STRADA DEL SANTUARIO"

BY F. PRADILLA



"LA ENTREGA DE GRANADA."
FROM A PAINTING BY
FRANCISCO PRADILLA

for it is a wild day, the wind rages, the clouds are being driven, and the flowing robes of the Prince and those around him flutter in ever changing folds. Through a defile, making their way slowly, and taking the path which their chief and his immediate friends have traversed, follow the horsemen of "Boabdil the Unlucky."

An exquisite scene is reproduced in the beautiful still waters of the Paludes Pontinas, the lagunas famous in classic lore for the journey of Virgil and Horace to Brindisi, where the two friends embarked, traversing those mysterious morasses in one of those picturesque sandalos, or small craft which plied then, as they do now, ploughing through the luxuriant vegetation, an undergrowth of plants, flowers and rare mosses. The Paludes Pontinas lie between the Tirreno Sea and the Monte de Circeo, where existed the cave of Circe in the mountains of Volsgos and Ernescos, haunts immortalised by the "Æneid."

In the *Strada del Santuario* the painter gives us a scene from among the popular and pious customs of the peasantry who dwell in the "Campagna di Roma." Pilgrimages to the shrine of "La Madona di buen Consiglio" here take place annually on the 8th of September, and are very largely patronised by poor folk. Complying with some vow, they often come long distances, and on arrival at the territory of the Madona, which is approached by a bridge, they cross it on bended

knees, kissing the ground at intervals of some seconds.

Pradilla gives us a delicious peep into the customs of the people of his country in the charming picture, *La Misa al Aire Libre*. Upon a rocky eminence commanding the bay of Vigo is seen a little hermitage known to the peasantry as "Nuestra Senora de la Guia," which possesses among those pious simple folk the fame of miraculous cure. To this sanctuary thousands are attracted annually in the warmest part of the summer, when the grand fête of the year is held. The heterogeneous assemblage in divers postures and in the picturesque dress of the country are found scattered around in the near neighbourhood of the little chapel; peasants, fisher-folk, sailors, pilgrims, sickly and robust, youth and age, lame and blind, some in repose, some in motion. This painting is of miniature dimensions, a miniature before which Meissonier would have paused in delight.

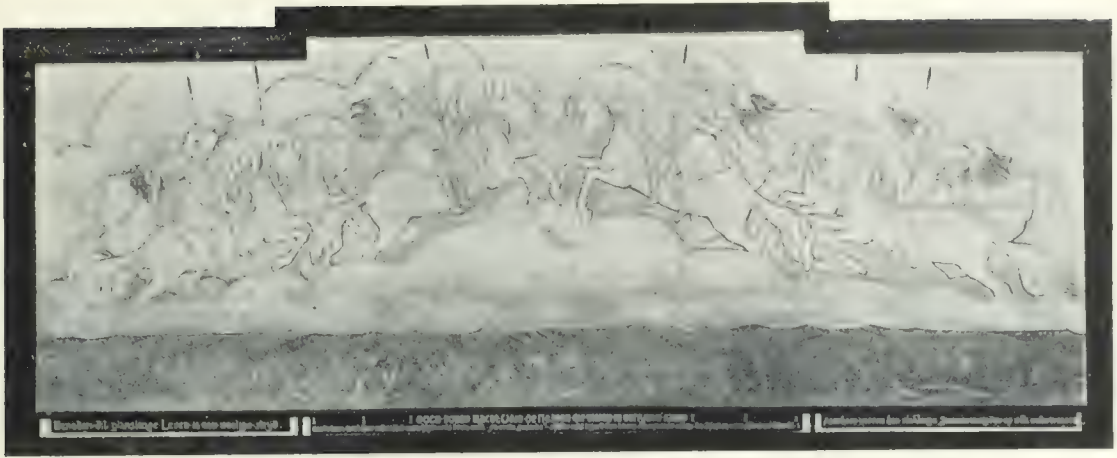
A picture entitled *Deshoje del Maiz* gives us the gleaning season in the Campagna. It is an animated scene in the "Plaza," which is surrounded by rustic cabins. Women, young and old, whisper and laugh as they carelessly glean. The old lady, proprietress of the farm, in high bad humour, looks on and scolds from her position on an elevation, from whence she can inspect her work-people. A peasant woman is



"TRISTE VIDA"

BY F. PRADILLA

Norse Mythology Illustrations



"WALKÜREN-RITT"

BY ANTOON MOLKENBOER

just about to place her child in its cradle, and the men, while their wives and daughters toil, are settling themselves down for a sleep.

Invested with the poetry of mediæval times is the "idyll" entitled *La Corte de Amor*, which gives an episode in Italian customs, particularised in the once popular Fête, in which, in those feudal days, the dames and knights, lords and masters took part. The scene is very imposing with the numerous figures, remarkable for the diversity of their stamp, costume and expression.

DELIA A. HART.

NORSE MYTHOLOGY AS ILLUSTRATED BY ANTOON MOLKENBOER. BY HENRIËTTE HENDRIX.

Who does not rejoice when a man breaks away from a worn-out tradition in art and asserts his right to use his own gifts without fear of authority? Some artists, no doubt, have chosen a new direction, only to be scornful in their attitude to old things; it is not to them that we owe

any form of great art. The true pioneer is never iconoclastic in temper. He loves the greatness of the past, but he knows that conventions grow old and become worse than useless, and he feels, too, that something better and higher should be made to exist in their stead.

It is, of course, a well-known fact that all true pioneers are laughed at when they first make



"YGGDRASIL, THE TREE OF LIFE"

BY ANTOON MOLKENBOER

Norse Mythology Illustrations

their appearance, and many a young artist of unquestionable talent, but of little energy, prefers to be false to himself rather than brave the uphill struggle against ridicule and misunderstanding. For my part, I am willing to respect every artist's faith, however strange it may seem to me, if only it is the result of serious thought and not of foolish eccentricity.

Antoon Molkenboer's work seems to be worthy of respect. This young Dutch artist has endeavoured to deal, in a decorative manner, with



"MOTIVE OF LOKI, THE WARRIOR"

BY ANTOON MOLKENBOER

the gods and heroes of Norse mythology—that Norse mythology which has inspired so many bards, and which provided Wagner with the material for most of his great creations.



"THE SHIELD OF THOR, THE PEASANT"

BY ANTOON MOLKENBOER

Take, for instance, the "Edda," and later poems of this nature. In these there is a mythical and symbolic connection between all the things treated of. Faithful to this, Wagner gave a deep inner sense as well as a sense of beauty to every melody. Molkenboer has followed the same example with pencil and brush, and Wagner's *leitmotive* are replaced by ornamental lines that originate from one fundamental idea in Molkenboer's work.

The foundation of the world, as related in the "Edda," is the basis on which he builds his compositions. First there was a chaotic darkness, in which Alvater sat meditating. From his meditations sprang the three roots of the tree of life, Ygdrasil (page 181), which arose from the mingling



"THE HEROES IN VALHALLA"

BY ANTOON MOLKENBOER

Norse Mythology Illustrations

of coldness, heat and spirit (water, fire and air). Molkenboer represents the line of water by a blue wavy line, the line of thought by a gold one with a knot in it, the line of fire by a curling red one, all of which are found used frequently in his ornaments.

The worlds of coldness and of heat are represented by squares (which mean solidity), that of spirit by a circle (which means infinity). On these principles more complicated motives are constructed, and existing shapes from nature are used. Thus we see designs representing two birds, the principle of coldness, water, life, love ;



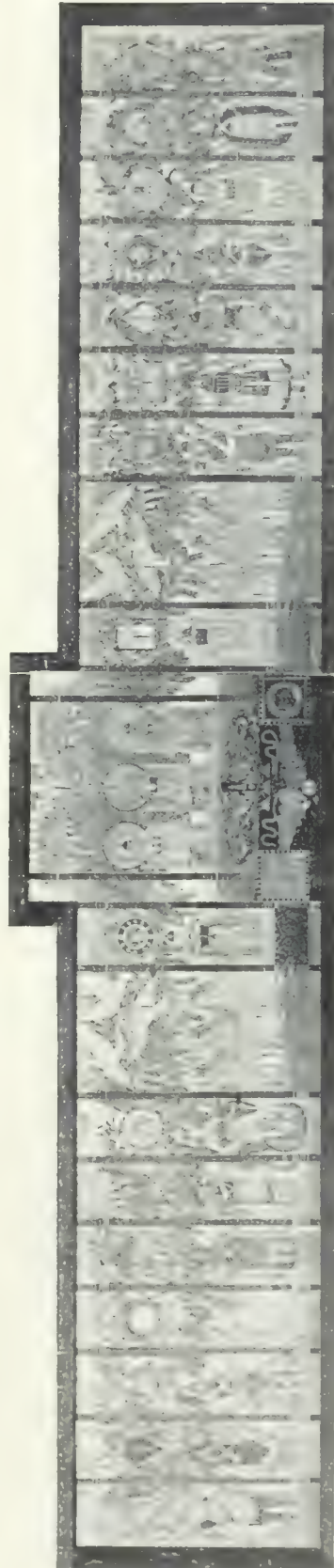
“SHIELD OF STARKAD, THE OBEIENT”

BY ANTON MOLKENBOER

three birds flying in the air—the principle of spirit, inspiration, sublimity ; a bird fighting a snake (page 182)—the principle of heat, fire, battle and death.

And from these principles ornamental shapes of the three chief gods of Norse mythology are derived—Thor, god of love and festivity ; Odin, the god of inspiration ; Loki, the god of battle.

One of Molkenboer's compositions shows us the coming together of the three principles from which the tree of life arises (page 181). We see the mingling of the three elements, and at the same time we perceive Life and Death in the shape of a snake gnawing at the root of the tree Ygdrasil.



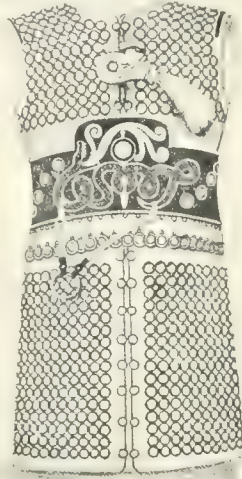
BY ANTON MOLKENBOER

THE JEREMY COX, HIGH LOD, WITH THE FOURTEEN NORSE HEROES

Norse Mythology Illustrations

And Fate, the symbol of which is the sisters three, is also shown.

From this basis all the ornamental drawings relating to Norse mythology are constructed. In the garments of gods and heroes, helmets, weapons, shields, and every detail are seen the principal motives, so that we can find out their meaning through their outward appearance. To quote some of them: Thor's garments show the wavy line of water, and the motive of the two loving birds; and his shield is made up of the three motives in regular order (page 182). Loki's shield, however, is used as a menace to mankind, and it shows the motives wide apart, surrounded by lines of wild waves and wind and fire. A splendid shield is that of the giant Starkad, showing a snake killed by a spear (page 183). Other fine examples are Sigurd and a Walküre. All the ornaments correspond with what is told of them in the legends, and people who are well versed in the tales of the Nibelungen will easily find out the meaning of the details.



"SIGURD'S ARMOUR"
BY A. MOLKENBOER



"SIGURD'S BELT" BY A. MOLKENBOER

Now one might ask, What is the object of all this work? Wagner did not only give us his motives (*leitmotive*), he showed us also his glorious compositions. Well, Molkenboer's object is to make compositions as well. He has made some drawings representing *Godsheim* and *The Heroes in*

Walkalla, on one of which (page 183) we see the three gods, Odin, Thor and Loki, with Walküren and heroes on either side, and in the other we see Odin under the tree of life, supported by the heroes, and Sigurd receiving a horn from Hilde (page 182); and, finally, a sketch of a Walküren-ritt (page 181) that makes us think of Wagner's lovely melody.

But Molkenboer considers all this work as a forerunner of what is to follow. When it was exhibited in Amsterdam everybody was struck by the logical way in which he had worked everything out, and by the handsome designs that were the result of his endeavours.

Mr. E. Arthur Rowe's drawings of "Old-World Gardens" that have been lately exhibited at Messrs. Dowdeswell's gallery are worthy of being remembered as daintily-handled records of pretty subjects. Technically they were full of interest, for they were drawn with an unusual grace of manner, and they were painted with a great deal of

sympathy and subtle feeling. In his treatment of contrasts of colour, and in his management of line composition, the artist showed excellent discretion; and though in the series of drawings there was no evidence that he had made any effort to break away from accepted conventions, his command over details of craftsmanship was sufficiently evident. By way of a contrast, Mr. W. Lee-Hankey's water-colours, hung in the galleries of the Fine Art Society, may be compared with Mr. Rowe's brilliant little notes. Mr. Lee-Hankey takes a more sombre view of nature, and records his observations with greater reticence. He paints largely and simply, and aims rather at the impressiveness of thoughtful suggestion than at the lighter qualities which are possible to the realist, who looks at out-of-door subjects with a keen appreciation of their daintiness and bright variety. His style is in many ways peculiar to himself, and expresses an original and interesting conviction about the use of devices of technique. As a colourist he is reserved and serious, but always consistent, and he understands admirably how to harmonise modulations of colour by investing them with an appropriate atmosphere.

How to use a Lead Pencil

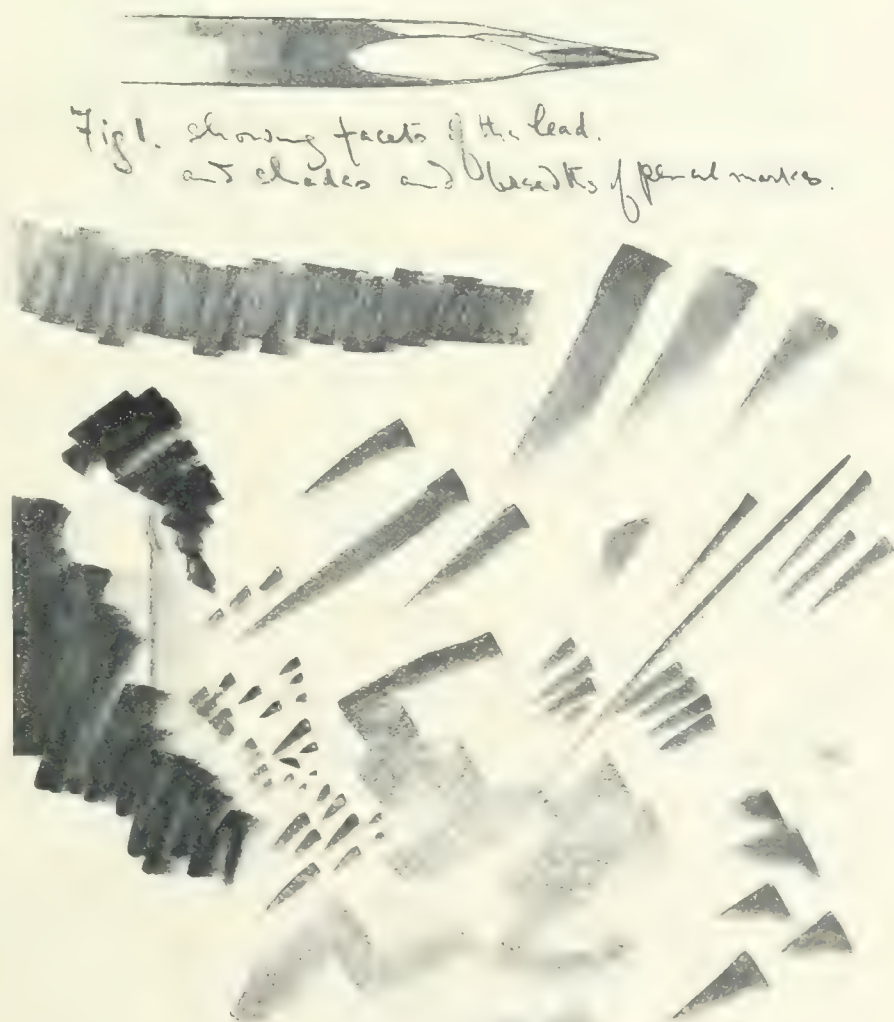
HOW TO USE A LEAD PENCIL
WRITTEN AND ILLUSTRATED BY E. BOROUGH
JOHNSON.

IN attempting to deal with this subject, at the request of the editor of *THE STUDIO*, I purpose speaking of the various methods that I find most useful in work in lead pencil, an implement of art that very few appreciate at its proper value. It is always exceedingly difficult to express one art in the terms of another; but in the present case the drawings here reproduced will, I hope, sufficiently demonstrate my remarks.

To draw with the lead pencil in an intelligent and artistic manner, especially when making a tone drawing, requires much and constant practice, for it is a most difficult medium to manipulate really well; but what a beautiful and expressive medium it is in a hand that is practised and able! Yet, somehow, it is but little understood, and therefore but little appreciated, by the general public. Nor is it used as generally as it ought to be in our Art Schools. With an ordinary BB pencil, on smooth paper such as I will presently describe, it is possible to give every degree of gradation of shades, from the most delicate to the deepest tones. The qualities and the varied textures that can be obtained with the pencil are infinite, and with constant practice they can be

achieved with an apparent ease that few other mediums possess.

Again, the art of pencil-drawing can be quite as personal and as characteristic in expression as pen-drawing, if not more so; and the pencil has the advantage of a wider range of effects, whilst for handiness and cleanliness it stands alone. The lead pencil is more applicable to comparatively small work than to large, and is particularly expressive when the artist wishes to make rapid studies from the nude where it is necessary to render with a flexible and vigorous line the action and pose of the model. With practice an artist may obtain perfect control over his pencil, so as to render in any degree desired either the most subtle or the strongest modellings; and this may be done with a brilliancy and vitality of touch, combined with a spontaneity of execution, which





PORTRAIT OF HIMSELF. FROM
A DRAWING IN LEAD PENCIL
BY E. BOROUGH JOHNSON

How to use a Lead Pencil

will enable him to mark his impressions of tone and form without limitation.

The pencil used in the method here advocated should be a valuable adjunct to the handling of the brush, for this technique is very much akin to brush-work, as I hope to show clearly in this article. It seems to me that for delicacy of tone and for beauty of texture the lead pencil has no equal amongst black-and-white mediums.

Many technical points have now to be mentioned. In the first instance the sharpening of the pencil in a right manner is most essential for the methods of work here described; it should be cut in the way shown by the sketch on page 185, the wood and lead cut away more on one side than the other, exposing a flat edge of lead. The pencil, again, should be held, as indicated in the drawing on page 186, between the first finger and thumb, with the end of the pencil lying between the third and little finger. In this manner the pencil is held both firmly and flat, thus giving a broad, brush-like stroke, or a sharp, decisive touch, equally applicable for broad treatment and high finish. This method of pencil drawing should perhaps more properly be called "pencil painting," for it is really a combination of point and tone painting, the manner of treatment somewhat resembling the brush-work of a Frans Hals portrait. The aim is to make every touch intelligent and vital, spontaneous and loose. By studying good photographs from the paintings of Frans Hals—and excellent photographic reproductions of this painter's works can be seen in the Art Library at the South Kensington Museum—the student will fully understand my meaning, and obtain an excellent object-lesson in the methods advised. Now this is no doubt a very difficult method of using the pencil, requiring simultaneously keenness of vision, spontaneity of touch, with truth of tone and form. To obtain these effects one must have the right kind of pencil and paper. The best pencil known to me—and I make use only of one—is Winsor & Newton's twopenny BB; and the paper I generally draw on is that used by chemists for wrapping up bottles, etc. It is a machine-made demy paper, and I believe it has no special name. This paper I find absolutely perfect for pencil tone drawing, but owing to its thinness the draughtsman should endeavour to be spontaneous and certain, or else with much rubbing out the paper will lose its surface and its quality. The smoothest side, the one without a grain, is the right side to work upon. I have used Blackburn's studio paper, and found that also good, perhaps

better for a beginner to practise upon, for it is stouter, and consequently will bear more rubbing. A first-rate indiarubber is Webster's, which is of a putty consistency; it easily lifts the lead, and by moulding with the fingers to a point, it will be found most useful both for picking out the lights and for making them sharp. As the chemists' paper is very thin, it should have several sheets placed under the drawing. I generally work over about half a quire; this gives an elasticity to the touch equivalent to the pressure of a brush upon a canvas, and it aids one materially in one's striving after delicacy and subtlety of modelling. Additional qualities and textures can also be rendered by placing a sheet of rougher paper beneath the drawing. For delicate modellings and tones I use a small tortillon, and for larger passages the little finger or hog-hair brush.

Softness and roundness can be obtained by laying all the separate tones side by side. This, if one may use the phrase, is a mosaic treatment of putting on the touches, each touch having its true form and value; and if this is done correctly, good construction with solidity will be the result. Practice only will give the amount of pressure needful to mark the true tones. As to charm of accident, which is of such value and interest in an artistic drawing, it comes from rapidity of workmanship. The blacks and the darker tones, in order to be brilliant and of a good quality, should be put on with a firm and decisive touch, and not gone over two or three times, else the surface will become shiny and the quality will be spoilt.

The tone drawing of the old man's head, on page 188, is drawn with a thick loose lead pencil. After the head was sketched lightly in outline, the shadows were put in first, then the half tones, and finally the lightest tones. By this means it is easier to get a looser and more open effect of work. A flat hog-hair brush was used for the lighter tones, and the blacks were put on directly, so as to obtain depth and brilliance. The lead being cut to a flat edge, enabled me to get the flat, sharp touches such as are seen on the nose and other places. The lights were left, but where necessary were sharpened with Webster's rubber.

In the drawing on page 186, all the delicate tones were got by using a tortillon, while the background was produced by shading over a spotty, grained texture placed under the drawing.

When making pencil studies in outline from the nude the drawing must be done in a free spirited manner, but before a single line is put in the



STUDY OF AN OLD MAN'S HEAD
FROM A DRAWING IN LEAD
PENCIL BY E. BOROUGH JOHNSON

How to use a Lead Pencil

model should be very attentively observed, in order to learn by heart all its characteristics and proportions. Portions are not to be examined till the whole has been surveyed. Then, when its form has been learnt by sight, the draughtsman should work at fever-heat, drawing in a light and flowing manner, all the time feeling for the form and also for the continuity of his lines. Of course he must keep well in mind the balance of the figure, suggesting bone and muscle by the modulation of his pencil, and accenting the sharp edges with more decision than those that appear soft and blurred into the background. The principal searching-out lines should be drawn very lightly, and they should not be rubbed out, but left, as they will give interest and spirit to the drawing. When the correct line is found it should be fixed by a stronger and firmer stroke than the other helping lines. There should be no flagging of interest, no lost enthusiasm; if you work in a cold passive manner the drawing will become tame and commonplace.

The study for *The Crucifixion* (page 195) is given to demonstrate the above remarks, and I wished to include a preliminary outline sketch of a nude figure, showing more particularly the feeling for the lines, but the sketch was found to be too delicate to reproduce well.

The *Head for Evangeline*, *Her Cottage*, and *The Violinist* are given as examples of delicate finish attainable with the BB pencil and paper stump. The last-named also shows the texture of the muslin dress obtained by a broad manner of treatment.

I will conclude with a few remarks concerning style, that subject so absorbing to the artist, that all-important factor which goes such a long way towards lifting a drawing from the realms of commonplace. Style, as we all know, is a versatile quality. To be great and notable it must be personal. Style in drawings, more than in anything else, reveals the artist's soul. The simplicity of a sketch, with all its meaning condensed into its simple suggestiveness, reflects the draughtsman's character more than his finished work can do. Therefore I would say to the beginner, Copy no one, but closely study all the greatest masters of style. In particular go to the fountain-head, to the greatest masters, Michael Angelo, Leonardo da Vinci, Raphael, and the great men of the Renaissance. By close study from the best examples of these mighty draughtsmen the serious student will build upon a solid foundation an individual and characteristic manner of expression entirely his own. In the drawings by Michael

Angelo, with his wonderful powers of draughtsmanship and perfect knowledge of form, every line appears to be living, and is drawn with consummate knowledge, intelligence, and deep feeling, giving the action of the line with intensity and actuality. Michael Angelo's drawings appear to palpitate with life; the lines in his designs compel attention by their vivid power of extracting the great essentials from the object. One feels, perhaps, more the power of the sculptor than that of the painter in the grandeur and anatomical knowledge of this great master's style. The style of Raphael's drawings, with their exquisite grace and lovely rhythm, is in its feeling more musical to the senses, whilst Leonardo's line appears to me more subtle, sensuous, and dreamy. Observe that fine example of his genius, the cartoon for *The Virgin and Holy Child, St. Anne and St. John*, drawn in black chalk, to be seen in the Diploma Gallery of the Royal Academy, which in its mysterious and beauteous feeling is more like some lovely dream than a man's handiwork. Again, to take a colourist, Andrea del Sarto, his style, with its rich flow of line and feeling for lost edges, seems to me to suggest colour more than form—in fact, each artist expresses his prevailing feeling for form or colour in the style of his drawings. The student, when first drawing from the nude model, is inclined to draw in a nervous and hesitating manner; but he should let himself go—draw more rapidly, and if possible have fine examples of the best masters' drawings before him to refer to.

Amongst the many excellent pencil-drawings done in England, those by Professor von Herkomer and Lockhart Bogle are, to my mind, the finest examples of this particular method of drawing—and from these two artists I learnt most of my pencil technique. My friend Lockhart Bogle died, unfortunately, last year. He was an excellent draughtsman and a perfect master of the lead pencil, while his drawings were admirable both in technique and quality.

E. BOROUGH JOHNSON.

The seventeenth annual exhibition of the work done in the classes of the Home Arts and Industries Association will be held in the Gallery of the Royal Albert Hall, London, from the 16th to the 20th of May. The exhibition will include examples of wood-carving, inlay, metal repoussé, embossed leather, basket-work, spinning, and other arts and industries. There will also be exhibits from the Brabazon and Home Art Schools for Disabled Soldiers and Sailors.



"THE VIOLINIST." FROM A
DRAWING IN LEAD PENCIL.
BY E. BOROUGH JOHNSON

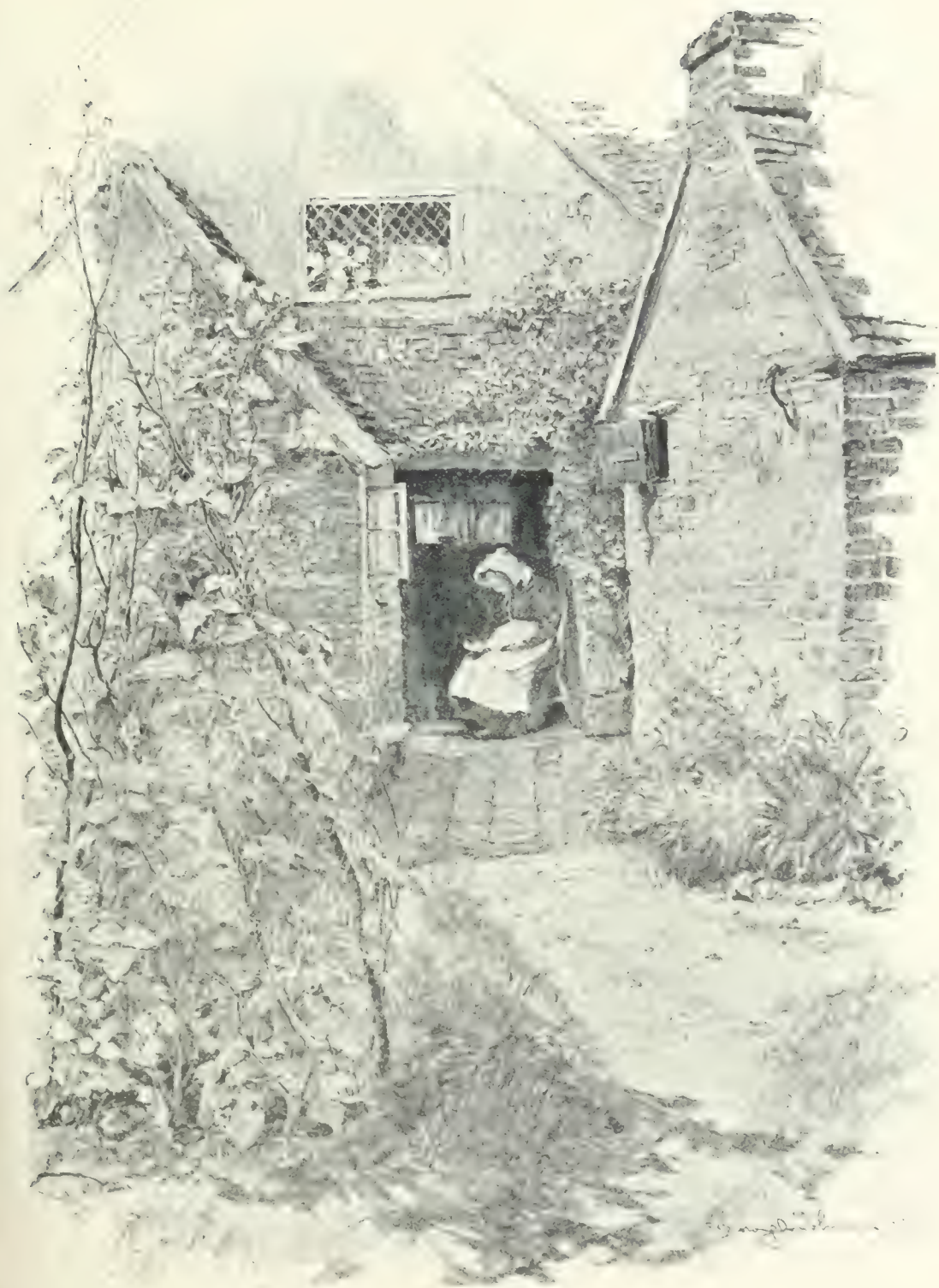


STUDY OF A GIRL'S HEAD
FROM A DRAWING IN LEAD PENCIL
BY E. BOROUGH JOHNSON



E. Borough Johnson.
1907

STUDY OF AN OLD WOMAN'S HEAD
FROM A DRAWING IN LEAD PENCIL
BY E. BOROUGH JOHNSON



"HER COTTAGE" FROM A
DRAWING IN LEAD PENCIL
BY E. BOROUGH JOHNSON



STUDY FOR THE HEAD OF EVANGELINE
FROM A DRAWING IN LEAD
PENCIL BY E. BOROUGH JOHNSON



STUDY FOR "THE CRUCIFIXION"
FROM A DRAWING IN LEAD
PENCIL BY E. BOROUGH JOHNSON

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—An excellent little exhibition was opened at the Holland Fine Art Gallery at the beginning of last month. Several of the most interesting among the modern Dutch artists were represented in it, and a special display was made of the works of G. Poggenbeek, one of the ablest members of the school. His contributions included a series of sketches which illustrated delightfully his capacity for summarising cleverly and expressively his observations of nature, and showed well his command over technicalities. In his more elaborated drawings his delicate sense of colour and his knowledge of atmospheric effect could be very heartily commended. The most noteworthy of the pictures and drawings in the gallery that were contributed by other artists were a large sunny landscape with cattle, by W. Maris; a strongly painted and well-drawn landscape by Th. de Bock, and some clever canvases by M. Boks and J. Bosboom. The collection as a whole was thoroughly acceptable and was very well selected.

The Spring Exhibition at the Goupil Gallery includes several very good pictures of modern Dutch and English artists. There are excellent examples of James Maris and William Maris, a notable arrangement of low tones of green and grey by A. Mauve, and a clever landscape, *The Mill by the River*, by J. Vancouver. There are, too, several very characteristic canvases by Corot, Troyon, Van Marcke, Daubigny, Israels, and E. Boudin, a couple of sound and workmanlike pastorals by G. Clausen, a landscape with cattle, *Sunny Pastures*, by Mr. Bertram Priestman, and some studies of nature by Mr. Peppercorn and Mr. Whistler. Perhaps the most memorable painting in the gallery is M. Claude Monet's *Pond at Giverny*, a record of wintry twilight that is extraordinarily well understood and amazingly vivid in its expression of a curiously indefinite effect of aerial colour. His treatment of the snow-covered ground and frosty air is quite admirable in its truth.

We are able to give this month a reproduction in facsimile from a vigorous and brilliant study in coloured chalks by Mr. Gerald Moira, representing *A Man Struggling with a Centaur*. It was made before the art students of South Kensington as an example of freedom and method in rapid composition.

EDINBURGH.—The outstanding quality of this year's Royal Scottish Academy is not so much interest of subject or freshness of idea as directness and virility of handling. Real personality of conception and significance of design are rare here as elsewhere, and there is obviously a needless fear of subject among the younger painters, who seem to confuse subject itself with the literary treatment of subject which was common with such of their predecessors as the late Thomas Faed, who, having been an H.R.S.A., is represented in this exhibition by two characteristic works. But a certain painter-like quality of execution and a pictorial, if not deeply intellectual, way of conception have united for some years to stamp the Scottish exhibitions as the product of a people with a distinct gift for painting. Many of the pictures shown are, of course, wanting in these qualities, but the proportion into which they enter is undoubtedly gratifying.

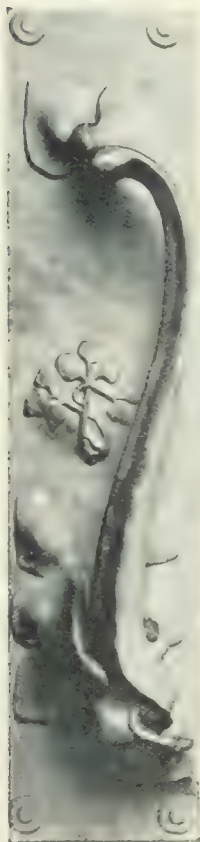
For a while back, in consequence of the more liberal spirit that has animated the Academy, its exhibitions have been the most representative in Scotland. Mr. McTaggart, intent upon the untrammelled expression of that original view of things which is receiving such triumphant and fascinating demonstration in the wonderful show of his recent work now open, is, as usual, a non-exhibitor; and this year Mr. Hugh Cameron, Mr. Melville, Mr. Edwin Alexander, and Mr. Hornel are absentees; but the work of Messrs. Guthrie, Walton, Roche, Lavery, Henry, Macgregor, Paterson, and D. Y. Cameron is to be seen side by side with that of Sir George Reid, Messrs. Wingate, Alexander, Gibb, Robert McGregor, McKay, Lorimer, and Macgeorge, to choose some representative names from the two wings of the Scottish school—a state of matters which, managed with a sincere regard for the best interests of art in Scotland, should result in lasting good.

Most of those named show characteristic work, and some, such as Messrs. Alexander, Guthrie, Roche, and Henry (with Mr. Orchardson, whose *Lord Lothian* ranks with his finest portraits), are seen quite at their best, while, of younger artists, Mr. John Bowie in portraiture, Mr. Gemmell Hutchison in genre, Mr. George Smith in animal painting, and Mr. J. C. Mitchell in landscape, may be singled out for special praise. Mr. Macgillivray's sculptures are the most personal and accomplished in the galleries; but the work of Mr.

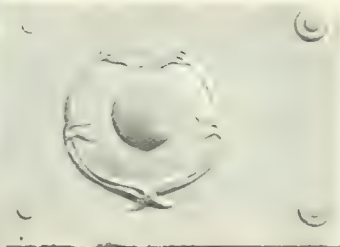


Birnie Rhind, the runner-up in the recent election, which gave Mr. Macgillivray the well-earned honour of full membership, if still wanting in personal distinction, shows a great advance on previous achievements, while Mr. D. W. Stevenson and others exhibit pieces marked by the qualities one has come to associate with their names. In the water-colour rooms, the absence of drawings by several of the more prominent workers in that

medium — owing to a disagreement about the treatment of their work — is less noticeable than one would have expected, but the want of support from Mr. Edwin Alexander, perhaps the most



DESIGN FOR A
DOOR-PLATE.
BY G. A. BAILEY



exquisite draughtsman in Scotland, Mr. R. B. Nisbet, and others, is to be deplored. The chief drawing is the late W. E. Lockhart's *Durham*, which is at once an

exceedingly able exercise in technique and a very fine treatment of a beautiful and inspiring subject. Mr. Lockhart's art is further represented by *Gil Blas and the Archbishop of Granada*, one of the best of those Spanish pictures which are the most distinctive things he did.

BIRMINGHAM. — The annual exhibition of works by the students of the Birmingham School of Art recently held



CARVED AND CHASED SILVER BELL, SET
WITH CARBUNCLES AND TURQUOISES
BY MISS L. G. DALE

at the Society of Arts rooms here showed on the whole a satisfactory advance from last year in nearly all the various departments. In the modelling section there were two good plaster



PIERCED AND REPASSE CUPPER TRAY

BY MISS L. G. DALE

Studio-Talk

models, for execution in beaten lead, by Miss K. M. Eadie and Miss E. A. Page respectively; Mr. G. A. Bailey was represented by a modelled design for a metal door-plate and handle, of which an illustration is given on page 199; and Miss E. M. Horton's model for an alms-dish in copper *repoussé*, with panels in relief representing symbols of the four Evangelists showed good design and modelling. Some good friezes in relief were shown by Miss E. B. Holden, Miss E. M. Horton, and Miss G. L. Parsons.

There were some admirable designs for jewellery and metal work, including examples sent by the students of the Jewellers' Association School, Vittoria Street. Considerable originality and taste were shown in a brooch of beaten silver, set with malachite, by Mr. B. L. Cuzner, who also deserves praise for a well-carried-out design for a cigar-lighter, to be made in silver and steel, with enamel. A pendant, in wrought silver set with an opal and seed pearls, by Mr. A. H. Jones, was very effective; as were also two clasps, one in carved silver set with carbuncles, by Miss L. G. Dale (page 199), and another in silver *repoussé*, by Mr. H. C. Craythorn. Other objects worthy of mention were an enamel design by Miss G. M. Rankilor, and a brooch by Mr. A. H. Bishton.

A Cup in beaten silver, by Mr. R. Vale, attracted attention by reason of the simple but delicate placing of the handle, and a word



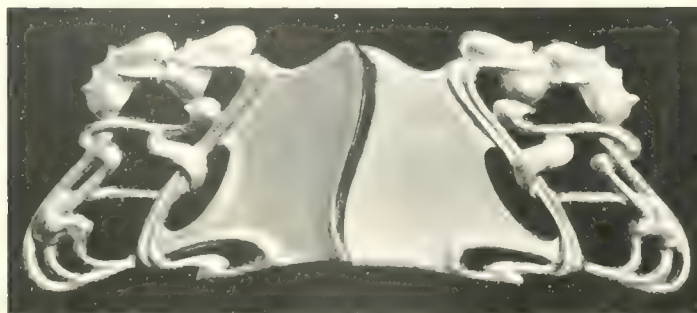
SILVER BROOCH BY B. L. CUZNER
SET WITH MALACHITE



SILVER PENDANT BY A. H. JONES
WITH OPAL AND SEED PEARLS

of commendation is due to Mr. A. R. Clarke's designs for caskets and boxes. Mrs. Yates' octagonal copper *repoussé* dish was very beautiful, a feature of it being the beaten foliage, which was delicately reproduced in soft outline. Miss D. Hager displayed her versatility in a well-carried-out copper tray, pierced and *repoussé* (page 199), and in a very strong wood block for black and white reproduction, cut by herself. The same student showed in addition a sheet of designs for jewellery, with a good effect of colour and simple design. Other exhibits in this class calling for notice were Mr. M. M. Holloway's design for a copper casket relieved with steel and enamel, Mr. F. E. Wallbank's design for a leather casket mounted in silver, and Mr. A. M. Roberts' simple but good sketches for wrought-iron fire-irons.

Amongst the designs for fabrics Mr. E. F. Bird's *Tulips* showed good design and a subdued colour scheme in blue and grey, with



SILVER BUCKLE

BY H. C. CRAYTHORN

flowers in white relief, while Mr. H. J. Fowler's stencilled hanging was very harmonious in colour and well adapted to its purpose.

Miss G. Morris' series of four coloured sketches for stained glass, representing the *Four Winds*, were well filled out in design and pleasing in colour. Mr. M. A. Armfield displayed an appropriate mediæval spirit in his design entitled *The Pot of Basil*, and Mr. W. M. Wildblood showed two good designs for plain-leaded glass, in which the old round knobs were used to good effect.

A. S. W.

DUBLIN.—Two exhibitions have recently been held in the National Gallery of Ireland which deserve more than a passing notice. The first, a loan collection of the works of Sir Frederick W. Burton, who for so many years filled the position of Director of the English National Gallery, was of unique interest, since no exhibition of his collected works had ever previously been held. It is not, perhaps, generally remembered that Burton was an Irishman, and that he began his artistic career as a portrait draughtsman in his native country. He afterwards passed on to water-colour work, in which he achieved considerable success ; but after his appointment to



DESIGN FOR STAINED GLASS

BY MISS G. MORRIS



HOUSE AT GENEVA DECORATED BY EDMUND REUTTER
(See *Notes and Studio Tour*.)

the directorship of the National Gallery he abandoned painting altogether. His works, chiefly in the hands of private collectors, are in consequence little known to the general public, the most familiar being perhaps the head in chalks of George Eliot in the National Portrait Gallery. Amongst the pictures by Burton, over one hundred in number, recently on view in Dublin, three or four may be singled out for special mention. The portrait of Miss Palliser, painted in 1871, is charming, and, like the *Venetian Lady*, *The Turret Stair*, the *Faust and Marguerite*, and several of his other works, shows distinct traces of pre-Raphaelite influence. Indeed, some of Burton's unfinished sketches and studies of drapery show an artistic faculty akin to that of the early Florentines. The



FAUCIT-TRY

BY EDMUND REUTER

collection included two portraits of Miss Helen Faucit—one as Antigone, in which character she appeared in Edinburgh in the forties. This latter portrait, along with two of Burton's other works—*The Turret Stair* and a West of Ireland landscape—was recently bequeathed to the Irish National Gallery by the late Miss Margaret Stokes, and now forms part of the general collection.

The second exhibition consisted of that portion of the Vaughan collection of Turners which has fallen to the share of the National Gallery of Ireland. It will be remembered that, under the terms of Mr. Henry Vaughan's will, his fine collection of Turner water-colours was divided between London, Edinburgh, and Dublin, with the proviso that they should be kept in a specially constructed dark cabinet during eleven months of the year, and only hung for public inspection during the month of January. Amongst the drawings that have thus been acquired by the Irish National Gallery is the famous sketch of the Ducal Palace, Venice, which was valued for probate at £1,000.

It shows Turner's skill as a colourist at its very highest, the luminous treatment of water and sky being equal to anything he ever did. Another Venetian picture, *San Giorgio*, is a revelation of Turner's art of strong expression with the most apparently limited resources, while the *Tête Noir*, a Swiss mountain scene, is also an exceptionally fine work, the modelling of the rocks in the foreground and the suggestion of distance being alike admirable. A cool grey sketch of Lake Lucerne forms a charming contrast to his more positive style, as shown in the fiery picture of Yarmouth by sunset. Altogether this collection, which consists in all of thirty-one drawings, is a most interesting one, and the Gallery is to be congratulated upon

E. D.

so valuable an acquisition.

SWITZERLAND.—Mr. Edmund Reuter's work as a decorative artist is already well known to and appreciated by readers of *THE STUDIO*. His feeling for the decorative value of tree, flower, and fruit, and the care with which, while bringing out their essential character and beauty, he weaves them into rich harmony of colour and design find full expression in the finely-designed tapestries he has just executed. There are six in all, and each is of great beauty. They are painted in water-colours on coarse canvas. The prevailing colour is a low-toned green, that of the tree-trunks grey or brown, the depth of forest or orchard of a deep indigo, the fruit and flowers—colchicum and cyclamen—being of course painted in their natural colours. Of the trees chosen, we have in one of the tapestries the branches of the apple-tree mixed with those of the ash, in another the oak and Spanish chestnut appear, and in a third the vine and the walnut-tree. The beauty of the design and execution of these tapestries is

equal to the best work of the kind this artist has done. Mr. Reuter has also won golden opinions of late by his fine design for the decoration of the printing-office of the well-known Genevese bookseller, Mr. Eggimann. It consists of a vine on one side of the composition and a pomegranate on the other, rising from a conventional flower-bed to the gable above the fourth storey. The branches and the scrolls bearing the names of two firms are thrown into relief from a blue background.

R. M.

next *Le Changement des Lampes Électriques de la Tour Eiffel*, showing two workmen in mid-air attending to the globes used in the illumination of the famous structure; *L'entrée de la Pagode Indo-Chinoise*; *Le cortège des Malgaches*; and, finally—for I must cease my quotations—*La montée de la Foule vers la Salle des Illusions*, a superb plate, full of deep meaning, showing in its vivid touches the frantic rush of the vast mass towards the staircase of the Salle des Fêtes, in other words, towards the region of mirage and imagination.

G. M.

PARIS.—Paul Renouard, the well-known draughtsman, has just completed a large album of thirty-eight plates, which is to be presented by the Ministry of

Commerce, *In Commemoration of the Universal Exhibition of 1900* (such is the title of the album), to all the official workmen who took part in this great Festival of Peace. The plates consist of dry-points and photo-engraved reproductions of drawings. The frontispiece, representing the Gallic Cock, aureoled and surrounded by symbolical emblems, is an etching in three colours. Portraits of M. Emile Loubet, MM. Millerand, Waldeck-Rousseau, Picard, and several foreign commissary-generals, are prominent. That of the President of the French Republic is really a masterpiece; it would be impossible, I think, to portray M. Loubet's characteristic features with more delicacy or with a truer sense of physiological reality; indeed, I doubt if the portrait just completed by M. Bonnat is more lifelike than this. Then we have *Les pieds de la Tour Eiffel*, seen from above, a curious piece of perspective; *La Rue des Nations*; *Le Trottoir Roulant*, two works in dry point showing M. Renouard at his best. Note

BUDAPEST.—The recent winter exhibition was particularly rich in figure pieces. Among the Biblical scenes special mention may be made of *Joseph Sold by his Brothers*, by Charles Ferenczy, a strong piece



PORTRAIT STUDY

BY CHARLES FERENCZY



"AN AUTUMN EVENING."

BY IGNÁC UJVÁRY



"IN THE VALLEY"

BY BÉLA GRÜNWARD



"TRANQUIL WATERS"

BY ISTVÁN BOSZNAVY



"HARVESTING"

BY SANTOV JIHÁZI

of originality, and László Hegedüs' *Eva*, a finely-painted work of brilliant colouring. Prominent, too, were Filip László's portraits of *Pope Leo XIII.* and *Cardinal Rampolla*, which will rank among the very best work, both in character and in treatment, yet done by this worthily-esteemed young painter. Charles Ziegler's *Portrait Study*, a reproduction of which is given on page 203, is charming, alike in colour and in execution.

Among the best of the *genre* pictures was Ferencz Paczka's *Hungarian Peasant Girls* (see page 207), his chief merits being strong characterisation and picturesque treatment. Full of fine feeling, too, is Sándor Bihari's *Harvesting* (see page 205). Ignác Ujváry showed a whole series of pictures, of which the best was *An Autumn Evening*, which, in its honest observation of nature, and its broad, free, treatment, was certainly one of the finest pictures in the exhibition. An illustration of this work is given on page 204.

Honest study of nature was also seen in Oscar Glatz's *Boys Wrestling* (reproduced on this page). Béla Grünwald contributed a poetical landscape, *In the Valley* (see page 204); and other prominent exhibitors of landscapes were Ignác Ujváry, N. Katona, István Bosznay and G. Magyar.

A. T.

ANTWERP. — In Edgar Farazijn, who, during the first half of February, exhibited some forty of his newest canvases in the Salle Verlat, we have undoubtedly a painter of high merit. He belongs to that category of painters—ever numerous in Holland and in Flemish Belgium—which is attracted by scenes of humble life among the toilers afloat and ashore. Now at Katwijk, in Holland, now on the coast of West Flanders, he shows us the shrimpers, wet breast-high with the salt water, dragging their big nets along; or the old men, busy with their mending, as they tell the old stories to their little grandchildren; or the fishing vessels making ready for some distant expedition; or the little donkey, patiently waiting, harnessed to a cart, while his master lifts out the nets; or again, the younger men resting and smoking their pipes on some boat upturned on the sands, the "old salts" sagely discussing the last big storm, and so on.

Farazijn, who has never had any pretensions to rank as the head of a school or as a discoverer of new material, has judiciously profited by the latest methods, particularly that of the "*plein-airistes*" of 1880—1890. Without achieving the perfection of *enveloppe* shown by Marcette and Hens, or the extraordinary distinction and delicacy of Claus, he nevertheless gives a beautifully fresh and bright vision of nature in his sea-pieces and landscapes, through which, moreover, as in all his works, there runs a delicate note of melancholy.

In the exhibition in question this touch of poetic sadness was observable everywhere, particularly in his best efforts, such as *Au Soir dans les Dunes*, *Clair de Lune*, *La Chapelle*, *Intérieur de Pêcheurs*,



"BOYS WRESTLING."

BY OSCAR GLATZ



"HUNGARIAN PEASANT GIRLS"

(See *Studio-Talk* 1911)

BY JELENY-PACZKA

La Levée des Filets, &c. One realises, on seeing these pictures, that the artist has been deeply touched by the scenes he has depicted, and that he has been content to rely on a faithful representation of things as they are. Other sound, honest works of his, done in the fine manner of the best Flemish masters of the past, are *Dernières Lueurs de Soleil*, *La Maison du Pêcheur*, *Maisons à Katwijk*, and *The Portal* (see page 208), which appeal irresistibly to the cultured eye.

Several new works by Jacob Smits, the shy and solitary *maître* of Mol-en-Campine, demand mention. I refer particularly to an admirable *Adoration des Mages*, which was bought at once, without being exhibited, by one of the few really sound judges — among amateurs — of modern art in Brussels: to his landscape, *La Tempête approché*, which in some respects recalls certain of Rembrandt's works; and to *Le Symbole de la Campine*, a pastel of great plastic beauty and rare poetic charm. There are also some delightful portraits of children.

This month (April) there will be opened, thanks to Frans Hens, in the Salons of the Cercle Artistique, or "Kunstverbond," a tolerably complete display of the works of the late painter, Evert Larock, who died early in February. This exhibition should prove attractive to connoisseurs.

I saw recently, in the studio of the gifted artist, Karel Mertens, a picture, still incomplete, which promises to be an absolute masterpiece, a work far better than any this rarely gifted and versatile artist has yet given us. It is simply a group of girls, in the picturesque garb of Zeeland, seated working in a field, with the bright and joyous summer sun shining over the high wall and the roofs in the background. I shall have more to say of this painting when it is finished.

P. DE M.

PHILADELPHIA. Great Exhibitions, like Chicago and Paris, have usually furnished admirable opportunities for the display of the sculptor's art. The Pan-American Exposition, to be inaugurated at

Buffalo in 1901, will be no exception to the rule. The buildings and grounds will be beautified with groups of statuary and with fountains of striking design by American sculptors. Mr. John J. Boyle, of Philadelphia, is now engaged on the models for two compositions which will have positions in front of one of the principal buildings, entitled, respectively, *The Savage Age in the Western Hemisphere* and *The Savage Age in the Eastern Hemisphere*. The figures in these groups will be of heroic proportions, and, even in their present incomplete stage, they show wonderful energetic action. The artist is no novice at this kind of work, being already favourably known as the sculptor of the statue of Benjamin Franklin, which now occupies a position in front of the Post Office in Philadelphia, and of the group of American Indians, entitled *The Stone Age*, now in Lincoln Park, Chicago. A monumental fountain and cascade form part of the scheme of decoration of the approaches to the Exhibition buildings. This piece of architectural gardening, combined with sculpture, has been entrusted to the skill of Mr. Charles Grafty, of Philadelphia, a sculptor who

has recently been honoured with a gold medal for his works shown at Paris. A massive dome, surmounted by a figure of symbolical character and supported by caryatides, forms a remarkable feature of the design. Placed upon the receding terraces of the cascade are well-proportioned spheres borne on the backs of water-tortoises of conventional design, and relieving by their vertical effect the slope of the waterfall.

The work of the modelling of these groups is well advanced, and will certainly challenge attention by its unique design and artistic treatment of the figures which form the most important part of the composition.

The equestrian statue in bronze, entitled *The Medicine Man*, by Cyrus E. Dallin, which has occupied a prominent position at the top of the avenue of approach to the Art Palaces of the Paris Exhibition, has been purchased by the Fairmount Park Art Association of Philadelphia. The sculptor was awarded a silver medal for this work, and is also well known as the artist of



"THE FOREST"

(S. J. Aron & Studio, N.Y.)

BY E. FARAZJIN



"A CANADIAN LANDSCAPE"

BY EDMUND MORRIS, A.R.C.A.

another group, of which the American Indian forms the subject, entitled *The Signal of Peace*, shown at Chicago in 1893.

E. C.

water-colour landscapes were of undoubted merit.

Bathing at Low Tide was a characteristic French-

CANADA.—The exhibition of landscapes and figure sketches, by Edmund Morris, A.R.C.A., given recently in Toronto, afforded ample opportunity of studying the purpose and the method of this young Canadian artist in oils, water-colours, and black-and-white. He is most at home in oil colours, his control over this medium being truly remarkable. He has also a true eye for colour, and the quality of his line has considerable strength and charm. Mr. Morris, in his landscape work, is especially fond of the varied and elusive manifestations of light. He is a young man of true art intuition and of strong convictions, and is certain to come to the front in Canadian art, more especially when maturity shall have given to his brush the power of sureness and of greater coherency.

His special study at present is Canadian landscape. In this, especially in the Province of Quebec, he finds material to his mind. The extensive



"A LANDSCAPE"

BY EDMUND MORRIS, A.R.C.A.

Canadian scene, whose chief charm lay in the play of light and colour. In *A Canadian Landscape* (page 209) the delicate purples and greys over the surface of the foreground gave an effect of transient shadow of lightest quality. The same play of light diffused throughout the darker and richer purples, greens, and browns of the middle distance maintained the feeling of the action of light in shadow. The distant village was illumined by a brilliant sky, over which masses of clouds, light and active, are passing. Another picture, entitled *A Landscape* (page 209), equally charming in colour and in tone, attracted by the simplicity and character of its composition. Amongst others were *Evening, Rapids* (loaned by E. B. Osler, Esq.), *The Harvest Field, Between the Shadows*, and *Autumn*.

J. G.

MELBOURNE.—The Federation of the Commonwealth of Australia was recently accomplished, when many thousands of colonists from all parts of the continent gathered in the mother-capital of Sydney to join in the procession of the Governor-General. The five-mile route from Government House to the pavilion erected on the spot where Captain Cook landed a century ago was notable for the remarkable development in decorative art. The effect came as a surprise to those accustomed only to coloured bunting and festooned greenery, and its brilliancy was due to a discovery in art material which, however familiar it may be to Londoners, was to Australians a revelation.

In three weeks the city had entirely transformed its architecture, and the streets were dignified by a series of triumphal arches erected by various Colonies, capitals and public bodies, as their mark of participation in the function. The skeletons of these in timber were covered with lamina and mouldings in a new composition, which at a short distance closely resembles marble, and which, being made in the architects' studios and workshops, can be rapidly adjusted by nails and screws. Over these mouldings, when complete in their final position, an adhesive white powder is dusted, and in a quarter of an hour of our brilliant cloudless sunshine the whole fabric gleams white and opalescent against our deep blue sky like the marble splendour of the Taj-Mahal. By this new magic clusters of Corinthian columns, glowing friezes and storied entablatures, "rose like the exhalation of a dream." It was a revolution in street architecture, and the old city, which had

been laid out by the chance routes of the ancient bullock-drays, was more than decorated—it was absolutely transformed.

The Federation will be duly marked by the artists by means of another Exhibition of Australian Art in England. The South Australian Society of Arts has propounded a scheme for a "Federated Australian Art Exhibition" in London and the provinces, and this is now under discussion in the Australian capitals. It is proposed that the Exhibition shall be opened in London on the 14th of May, and that on the 14th of June it shall start on a provincial tour to Manchester, Leeds, Birmingham and Glasgow, remaining a fortnight in each city, and winding up with a fortnight in Bethnal Green on the 15th of October.

Melbourne is honouring itself now by welcoming its two most distinguished sculptors, Mr. Bertram Mackennal and Mr. Charles Summers, the one from London and the other from Rome. Mr. Mackennal has brought his *Circe* with him to exhibit here, and he has come out to erect his statue of the late Queen in Ballarat and a private mausoleum in Kew for Dr. Springthorpe. Mr. Summers is arranging for soldiers' monuments in Sydney and elsewhere, and for fac-similes of the antique in the Exhibition Gardens.

The approaching visit of the Duke of Cornwall and York has given a great impetus to the growing desire for street statuary all over Australia.

We are about to lose for a while one of our greatest painters, Mr. John Longstaff. He is now very busy in Sydney with many portrait commissions, and he will shortly take up his residence for a year in London. It is understood that he is likely to secure there a valuable commission from the Trustees of our National Gallery, though for some years past there have been legal difficulties in the way. One of our earliest patrons of the Fine Arts, Dr. Gilbee, left a bequest of £1,000 to be spent in procuring from an "English artist" a painting treating of the early history of Australia. Whether the terms of the will can be fulfilled by merely giving the commission in London and paying the money there is still a moot point, but another Melbourne artist, Mr. E. P. Fox, who is also leaving for London, may perhaps secure the £600 of interest which has accumulated for a second commission under the same bequest. Where artists are nowadays so vagrant and cosmopolitan,

it is difficult to tell whether mere temporary domicile makes a man English or French or Australian.

The two Sydney Art Societies are each about to open a Federal Exhibition, and this project has killed for a while our local exhibitions, though the Victorian Academy held a small one last month, at which the chief work was Miss Violet Teague's portrait of Colonel Reid. But the effect has been to give us the unusual spectacle of a series of one-man shows. These have excited a very great deal wider interest than is usually taken in art matters by the general public, and Mr. McCubbin, Mr. Fox, Mr. Tom Roberts, Mrs. Anderson, and Mr. Ford Paterson have shown very praiseworthy work.

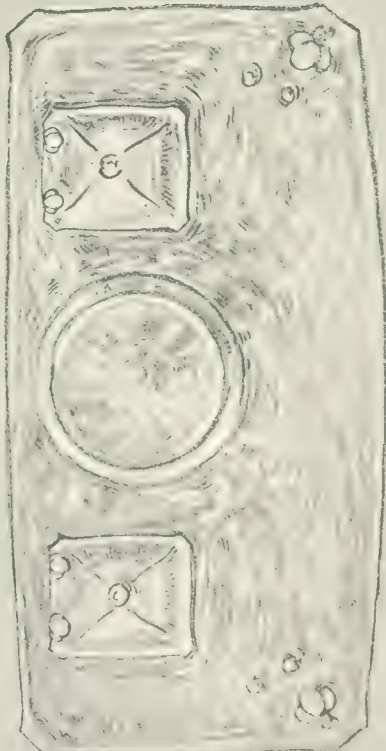
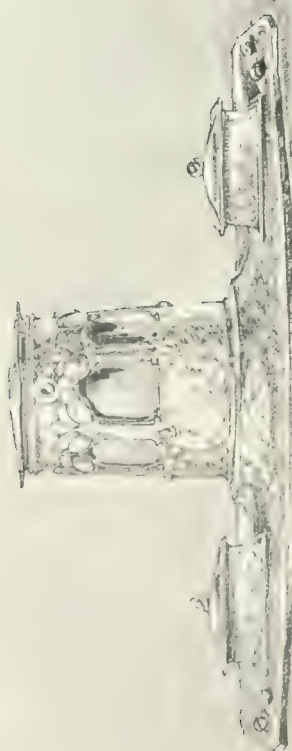
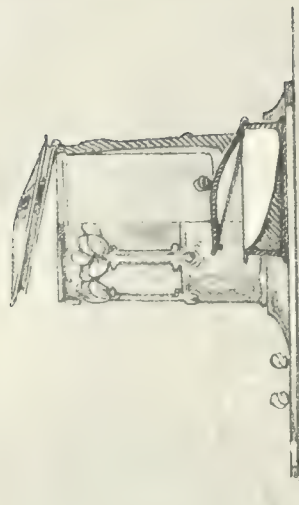
Mr. John Mather, who has held the presidency of the Victorian Academy of Arts for over a decade, has resigned in favour of Mr. J. Ford Paterson. Our National Gallery's latest acquisition is the *Horses Bathing in the Sea*, by Lucy Kemp Welch, selected for us by the Chantrey Bequest Trustees.

J. L.

REVIEWS.

Fifty Masterpieces of Anthony Van Dyck, in photogravure, with a sketch of the life of the Artist. By MAX ROOSES; translated by FANNY KNOWLES. (London: Sampson Low, Marston & Co.) Price £1 13s. 6d. net.—This is a very interesting memorial of the Exhibition held at Antwerp in 1899 of the works of Van Dyck, in honour of the three hundredth anniversary of his birth. It contains fine photogravure reproductions of fifty of the masterpieces there exhibited, some of which have all the clearness, brilliancy and distinction of the originals. With few exceptions they do full justice to the pictures of the great Flemish master, and one very noteworthy peculiarity is that they bring out in a marked degree the influence of Rubens over his great pupil, whereas in the paintings themselves this influence is to a great extent disguised by the marked differences of colouring in the work of the two masters. As is well pointed out by Mr. Rooses, Van Dyck had the greatest love for Rubens, and his whole life was affected by the powerful personality of the elder artist; but for this, he might, says Mr. Rooses, "have struck out quite another line and become quite a different kind of painter." In his earlier works he struggled with pathetic eagerness to emulate in huge historic pictures, quite unsuited to his genius, the massive

effects of the great colourist, and even later, when he turned to portraiture, his true *métier*, he was still hampered by his loyalty to his master. According to Mr. Rooses it was Thomas Howard, Earl of Arundel, one of the chief patrons of art of the day, who first suggested to Van Dyck that he should take up his residence in England; and the first portrait of an English person painted by him was that of Lady Arundel, now in the Munich Gallery. The messenger of the Earl described Van Dyck, who was then living with Rubens, as a "youngster of some twenty-one summers, the son of rich parents," and he added the opinion that it would be difficult to persuade him to leave his country for many reasons, more especially as he sees the fortune Rubens is making. Fortunately for Van Dyck's many English admirers, the difficulty was got over later by the generosity of James I., and although the first residence of the Flemish master in England was of short duration, he conceived so warm an attachment to the country and to the Prince of Wales, who was but one year younger than himself, that he returned a few years after the accession of Charles I. and became Court painter to his old friend. To this the English nation owes the unique series of portraits of the unfortunate Royal Family and of many of the noble ladies and gentlemen of their entourage, whose appearance but for him would long ere this have been forgotten. The most popular portraits, however, painted at the English Court were those of the children of the doomed monarch, more especially that now in the Windsor Gallery of the three eldest, reproduced in this volume, of which there are replicas in Dresden and Turin, and to which a pathetic interest is attached on account of the tragic fate of the two young Princes, who look out of the picture with eyes full of innocent happiness. Van Dyck died seven years before his friend and patron Charles I. met his doom, but already in the various likenesses of the unfortunate monarch the sad expression of his features foreshadows the terrible future. Only one of these portraits, the *Charles I. from three different points of view*, is reproduced amongst the "Fifty Masterpieces," but that one is a very typical example of the master's work, and the fullest justice is done to it in the beautiful photogravure. It was painted in 1637, and after the death of Charles was sold to a purchaser whose name has not been preserved, and after changing hands several times, was bought by George IV. in 1822 and placed in the Royal collection at Windsor. Other admirable photogravures are the portraits of



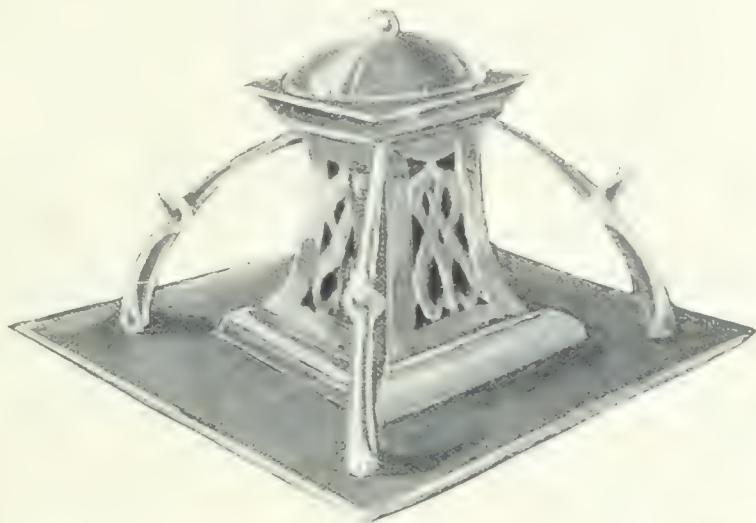
FIRST PRIZE (COMP. A IV)
"TRAMP"

Awards in "The Studio" Prize Competitions

the *Earl of Arundel and his Son*; *Martin Pepin*; *Maldernus, Bishop of Antwerp*; *William Villiers, Viscount Grandison*; *Lords John and Bernard Stuart*; *Lord George Digby*; *Earl of Russell* and *Lord William Russell*, with the sacred pictures, the *Crucifixion*, with *St. Francis of Assisi*; the *Dead Christ*, with the *Virgin, Mary Magdalene* and *St. John*, opposite page 61, wrongly named as *Christ taken down from the cross*; the *Adoration of the Shepherds*; the *Holy Family*; and the *Erection of the Cross*, in all of which the tone values are admirably rendered in the chiaroscuro. Some few others, notably the portraits of Lady Rich, of the Abbé Scaglia and of Maria-Anna Schotti, with the *Betrayal in the Garden of Gethsemane*, are not quite so satisfactory. The blacks are too sombre, and the whites, especially of the hands in the case of the portraits, are too obtrusively vivid. In a work so ambitious, including so many fine masterpieces of reproduction, these exceptions do but bring into relief the beauty of the series as a whole, which cannot fail to be appreciated by all who know and love the work of the great master, here so sympathetically interpreted.

Notes from the Diary of a Doctor, Sketch Artist, and Sportsman.
By GEORGE A. FOTHERGILL, M.B. (York: John

Sampson; Edinburgh: John Menzies.)—Dr. Fothergill, of Darlington, is well known as a very able and intelligent lithographic artist, who has proved himself particularly successful in portraiture. The large royal folio book under review contains no fewer than 250 excellent illustrations by the author, whose experiences as a doctor, sketch artist, and sportsman will be found both instructive and entertaining.



SECOND PRIZE (COMP. A IV)

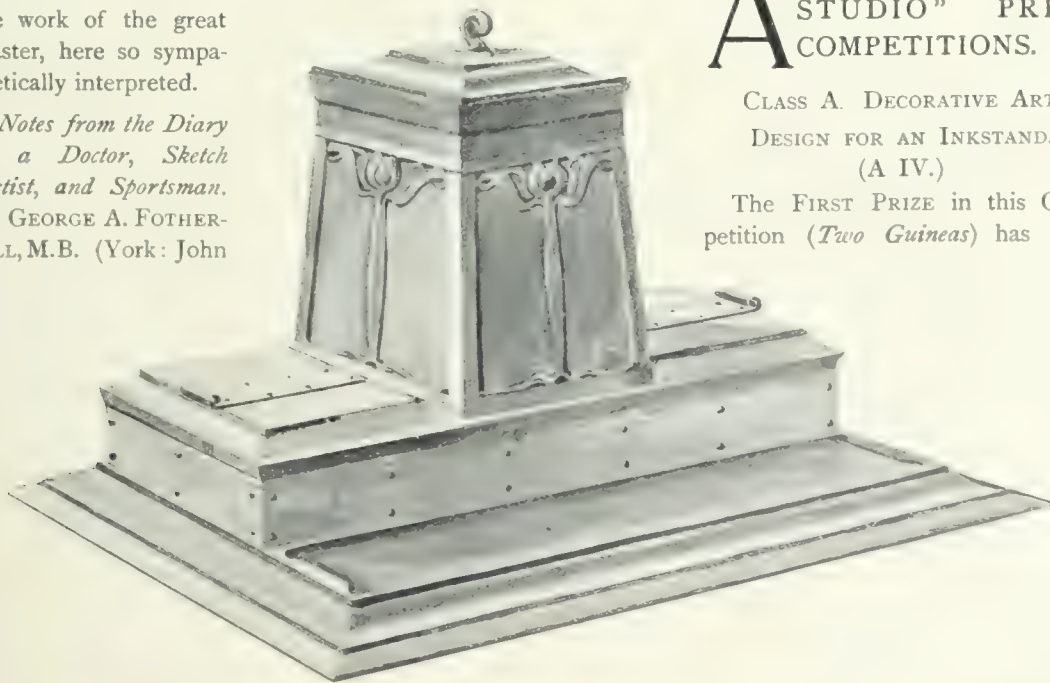
"CRAFT"

A WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

DESIGN FOR AN INKSTAND.
(A IV.)

The FIRST PRIZE in this Competition (*Two Guineas*) has been



HON. MENTION (COMP. A IV)

"CRAFT"



MERCURY, TO PUNISH HIS IMPUDENCE AND LYING, WOULD NOT
SO MUCH AS RESTORE HIM HIS OWN AXE AGAIN.

FIRST PRIZE (COMP. B IV)

"JAN"



MERCURY &
THE
WOOD
MAN.

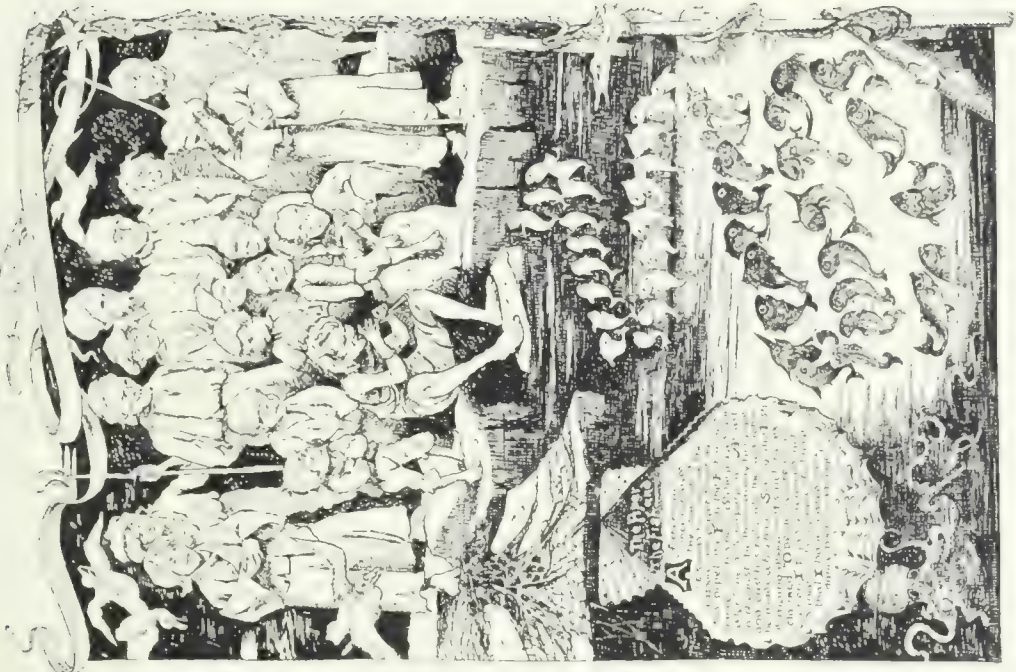
SECOND PRIZE (CONT. B IV)

"SATUR"



HON. MENTION (COMP. B IV)

"ELBON"



HON. MENTION (COMP. B IV)

"AUGUSTINE"



FIRST PRIZE (COMP. C IV)
"SKYLARK"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. C IV.)

"MINNOWS"

awarded to *Tramp* (David Veazey, 27 Rectory Place, Woolwich).

The SECOND PRIZE (*One Guinea*) to *Craft* (Fred White, 19 Amott Road, East Dulwich, London, S.E.)

Honourable mention is given to the following :—

Fifer (Harry P. Maiden); *Baggle* (Miss Edith E. Kemp); *Auburn* (Albert Berry); *Curlew* (Lennox G. Bird); *Tramp* (David Veazey); *Renegade* (E. Beveridge); *Ymer* (Strante Olsson, Sweden); and *Thistle B.* (F. Watts).

CLASS B.

PEN-AND-INK WORK.

ILLUSTRATION FOR ÆSOP'S
FABLES.

(B IV.)

The FIRST PRIZE (*Two Guineas*) has been awarded to *Pan* (Fred H. Ball, Elmley House, Worcester).

The SECOND PRIZE (*One Guinea*) to *Satyr B.* (J. Jeffrey Waddell, Drumoyne, Uddingston, N.B.).

Honourable mention is given to the following :—*Elbon* (Edwin Noble); *Tobina* (Mrs. W. Merry); *Stoker* (John Riley Wilmer); *Orthodoxy* (Claire Murrell); *Isca* (Ethel Larcombe); *Vallota* (Miss E. A. Lilley); *Moonlight* (Lena Buckley); *Boni* (Jules Fontanez, Paris); *J. A. F.* (James A. Found); *Persian Pussy* (Katharine Ward); *Flip* (Edwin R. Phillips); *Ænone* (Miss Enid Lucy Pease Robinson); *Attic Abode* (William H. Lamb); and *Augustine* (Edith Mendham).

CLASS C. PHOTOGRAPHS FROM NATURE.

MEADOW WITH STREAM RUNNING THROUGH IT

(C IV.)

The FIRST PRIZE (*One Guinea*) is awarded to *Skylark* (Maurice Lailler, 86 Rue de Miromesnil, Paris).

The SECOND PRIZE (*Half-a-Guinea*) to *Minnows* (W. Northwood, Wordsley, Stourbridge).

Honourable mention is given to the following :—

Yufti (Miss C. H. Gunner); *Peacock* (Miss R. L. Mannes); *Heuernte und Rhoen* (R. Proessdorf); *Little Tats* (Mrs. B. Broughton); *Hydroxyl* (Herbert Orfeur); *Suisse* (Fernand Prunnot, Geneva); and *Darenth* (H. Burnup).



HON. MENTION (COMP. C IV.)

"MINNOWS"

The Lay Figure

THE LAY FIGURE ON THE NEWSPAPER PRESS.

"FOR myself," said the Art Historian, "I object to the newspaper press because the public temper bred by its fevered influence must needs be harmful not to art only but to all the worthiest interests of life. The multiplication of journals 'delivering brawling judgments unashamed on all things all day long,' does much to deaden individuality and to make great subjects mean and hateful. Maturity of thought is well-nigh impossible in journalism. What a journalist needs in his daily work is a facile gift of expression. After seeing a large exhibition of new pictures, for instance, he must be able to write down in impetuous haste a column of partial, chatty, maimed impressions. A journalist, unlike wisdom, must be always 'amusing.'"

"Think, too," said the Man of Letters, "of the harm done to the dignity and to the purity of a nation's language. Many of the most telling adjectives have been so vulgarised, so scandalously misused in epileptic headlines, that when I meet with them in good books I find that they produce no effect at all. Their significance has been destroyed by constant ill-usage. This is a great loss to art—art in its widest meaning. It is Milton who warns us that all nations stand in need of 'a learned detective police of ears,' to extirpate and defeat 'that barbarism which makes large inroads upon the minds of men, and is a destructive intestine enemy of genius.'"

"No doubt," said the Critic; "but I believe that Schopenhauer explains the whole matter in a sentence. He hits the nail fairly on the head when he says that 'the wise men of all times have always said the same, and the fools, that is the immense majority, of all times, have always done the same, that is to say, the opposite of what the wise have said; and this is why Voltaire tells us that we shall leave this world just as stupid and as bad as we found it when we came here.'"

"If I believed all that dropsical pessimism," cried the Journalist, "I should go to Central Africa and invite a lion to digest me at his ease and pleasure. But, really, what connection is there between Schopenhauer's conclusion and the newspaper press? Explain, my friend."

"Here it is," returned the Critic. "The newspaper press in all countries now recalls the fact, too often forgotten, that the masses of mankind are usually confirmed in their follies by the very agents with which the wise men of a few generations ago

hoped to regenerate society. There was a time when printing seemed an inestimable blessing; there was a time, also, when scores of men gladly died at the stake rather than be false to their printed Bibles. Contrast this one fact with those torrents of sensationalism, and of biassed, short-sighted opinions which now make the newspaper press the most insidious agent for mischief that influences art, manners, human character, even the destinies of nations. Can anyone say with truth that the printing-press has not ceased to be a public blessing, has not become the greatest bane of modern democracy? Further, is it wise to invest millions of pounds annually in a free education for the masses, without considering how that investment is affected by the hysteria of halfpenny sheets, by the debilitating absurdities in threepenny magazines, and by those summaries of the week's horrors that occupy so much space in most of the newspapers published on Sunday?"

"Send that question to a dour debating society in a Scotch village," answered the Journalist, with a smile. "You are one of those heroic men who seem anxious to edit all the newspapers of the world. You would see Paradise, if you could sit apostolically in a great central office, and telephone your instructions to all the newspapers in London or Paris or Berlin. The business of editing has come to you in pious daydreams. 'Tis thus the sparks fly heavenward!"

"I complain because most editors of newspapers know their business too well," replied the Critic, quietly. "Sensationalism pays better than clear, calm thought, so they play the sycophant to an emotional public, that needs the wholesome cold water of robust common-sense. That is my point."

"And a very good point, too!" said the Scientist. "Most journals breed and foster a public habit of intellectual dram-drinking. The result of this intemperance is seen in the general increase of hysterical emotion in public affairs. Even the English, once so calm and so phlegmatic, have become subject to attacks of hysterical joy and depression, not to speak of the sentimentalism that gives birth to a multitude of screaming fads—all indicative of mental debility. England needs a strong tonic of the old stern Puritanism."

The Journalist gaped.

"Anything more?" he asked sleepily. "Have all of you quite done? Leave the newspaper press alone. It now employs in a week considerably more thought than that which governed the whole of Europe for a year not many centuries ago. Good night!"

THE LAY FIGURE.



PORTRAIT MEDAL

OBVERSE

REVERSE

BY DANIEL DUPUIS

EXHIBITION MEDAL

OBVERSE

REVERSE

BY J. E. ROINE

(Obverse after the design by A. Besnard)

PLAQUETTE

REVERSE

OBVERSE

BY A. CHARPENTIER

MEDALS ISSUED BY
LA SOCIÉTÉ DES AMIS
DE LA MÉDAILLE

THE MEDALLIST'S ART, AS SEEN AT THE PARIS EXHIBITION. BY ROGER MARX.

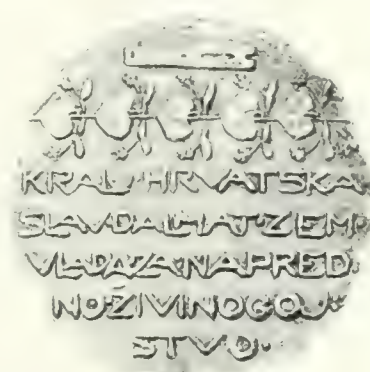
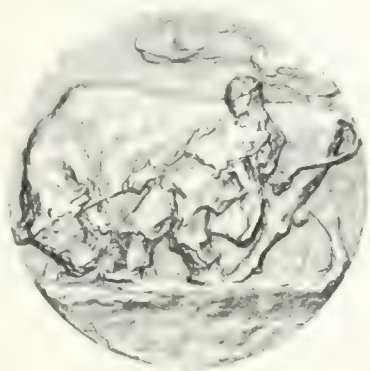
SOME three years since I attempted in these columns (*) to show how the renaissance of the medal in France had come about in accordance with the spirit of the race, and to prove that this glorious revival, far from being spontaneous or *imprévu*, was, in fact, the outcome of half-a-century of research and effort.

The Universal Exhibition fully confirmed this opinion, which, moreover, was the more completely justified, as the display of medals arranged by the Administration des Beaux Arts last year was not confined to the glyptic art of to-day, but included a retrospective French section, embracing the period from 1800 to 1889, wherein the process of evolution was plainly to be seen, from the days of the First Republic onward.

Even so far back as the date of the preceding Exhibition—1889—it has been wisely agreed by the organisers that the best and surest means of explaining the present was a revival of the past; but in the Exhibition of last summer this department assumed far more importance than before, and the number of the exhibits (217 in 1900, as against 129 in 1889) was nearly doubled. Moreover, as far as was possible, the medals exhibited had not been seen in 1889.

In glyptic art, as in painting and in sculpture, the old classic doctrines died hard, and the rupture with eighteenth-century idealism was neither im-

mediate nor sudden. Not hurriedly or without a pang does one break away from the seductions of



MEDAL

BY R. FRANCES

sheer elegance and grace. Between the old school and the new in all its aspects stand certain artists who mark the period of transition—those of whom



MEDAL

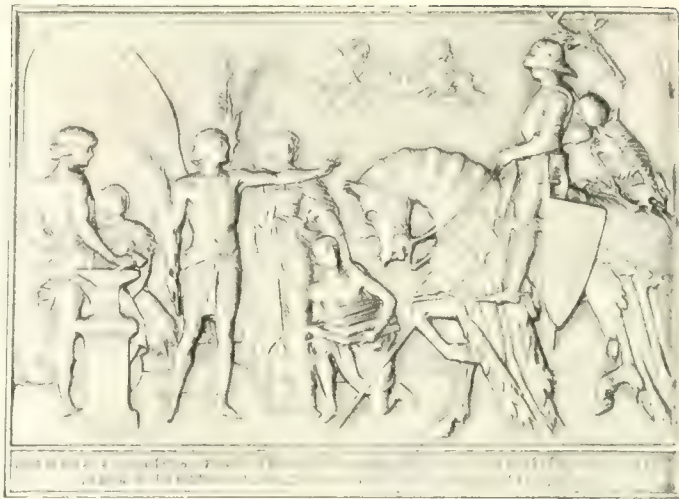


BY COA-HIM (K. H. H. H. H.)

(*) See THE STUDIO, October, 1898, p. 14.

it was said: *ils gracilisent l'antique ou antiquent la grâce*. Compare the medals of Augustin Dupré with the pictures of Prud'hon; there is the same poetic sense, the same inspiration. With N.-M. Gatteaux, and with Droz, the decorative arrangement, the striving after fidelity to nature, the bold, free accentuation of the modelling once again testify the survival of a tradition soon to be broken. Under Napoleon I. the Græco-Roman style definitely took its place, and for a long time after there disappeared from the medal all the *verve*, the fancy, the delicate sentiment of its predecessors.

Nevertheless, there has scarce been any period more fertile in the production of medals than that of the First Empire, or one in which medallists received greater encouragement. A "Prix de Rome" was founded on their behalf; two seats were allotted to them at the Institut on its establishment; and three prizes were offered in the competitions for the *prix décennaux*. But we must not be misled by all this display of interest or all this abundance of production. Let us try to discover who were the artists who during that period did good and durable work. In this category we may perhaps place Bertrand Andrieu. He was full of knowledge, and so ingenious that, in order to represent the discovery of vaccine, in



PEACE CONGRESS MEDAL

BY M. BEGEFR

accordance with the conventions of the age, he depicted Æsculapius "attending" the Venus di Medici! Andrieu apart, there was very little inventive skill displayed by the medallists of the First Empire, although many showed great technical ability. The medallist no longer provided his own models, but had become the mere impersonal interpreter of the thoughts of others. Barre, Domard, Bovy and others made isolated attempts to bring this most undesirable state of things to an end; and then came the "romantic" reaction, bringing with it the love of life and movement, as seen in the works of the sculptors Barye, Pradier and David d'Angers, whose lot it was to regenerate the medal by dint of their example and influence.

Readers of THE STUDIO know, from what has already been written on the subject in these columns, the more recent developments or the medal in France. They will remember how Oudiné and Ponscarne, Chapu and Degeorge were the precursors of a renaissance the incomparable brilliance of which was once more manifested by the Universal Exhibition of 1900. This pre-eminence is due to the fact that artists



LEAGUE OF NATIONS

BY PROFESSOR RUDOLF MAYER

MEDALS BY E. RUIZ

PLAQUETTE

BY PROFESSOR RUDOLPH MAYER

"LA CHASSE"

MEDAL BY ME. LANCELOT CROCE



The Medallist's Art

such as Chaplain and Roty have formed a school of medal work, and also to the co-operation of artists of diverse temperaments, who have imbued

medallists—Alexandre Charpentier, for example—showed a strong tendency to appeal more directly to nature, to reproduce from life itself, without having recourse to anything in the shape of artificial symbol or allegory.

The "Société des Amis de la Médaille française" * has taken these contrary tendencies into account in the distribution of its commissions. Alternatively the members of the society have had productions from Roty and Charpentier, Levillain and Legastelois, Daniel Dupuis and Niclausse. The society has even gone so far as to derive from a work by Albert Besnard, the painter, the *motif* of a



MEDAL



BY M. BEGGER

glyphic art with the life-giving forces of their own fresh personalities. Regarded broadly, the decennial section was equally remarkable for works based on reality and for those which had imagination for their impulse; moreover, one remarked among the professional medallists a constant striving to maintain the academic tradition, while the sculptor-

* This society is open to *amateurs* of all countries; it distributes to its members each year three, four, or five medals, specially designed and cast and not obtainable from any other source. In addition to the annual subscription (100 francs) each new member pays an additional 100 francs as entrance fee. Intending members of the society should apply either to the Editor of *THE STUDIO*, in London, or to M. d'Anfreville, chief cashier of the Banque de France, Paris.



MEDALS

BY M. THRONISEN

The Medallist's Art



PORTRAIT MEDAL

BY AUGUSTUS SAINT-GAUDENS

plaque, which is a splendid and notable souvenir of the World's Fair.

The Paris Exhibition of 1900 certainly marks a date in the annals of glyptic art, by reason of the light it has thrown on the subject and the opportunities of comparison it has provided.

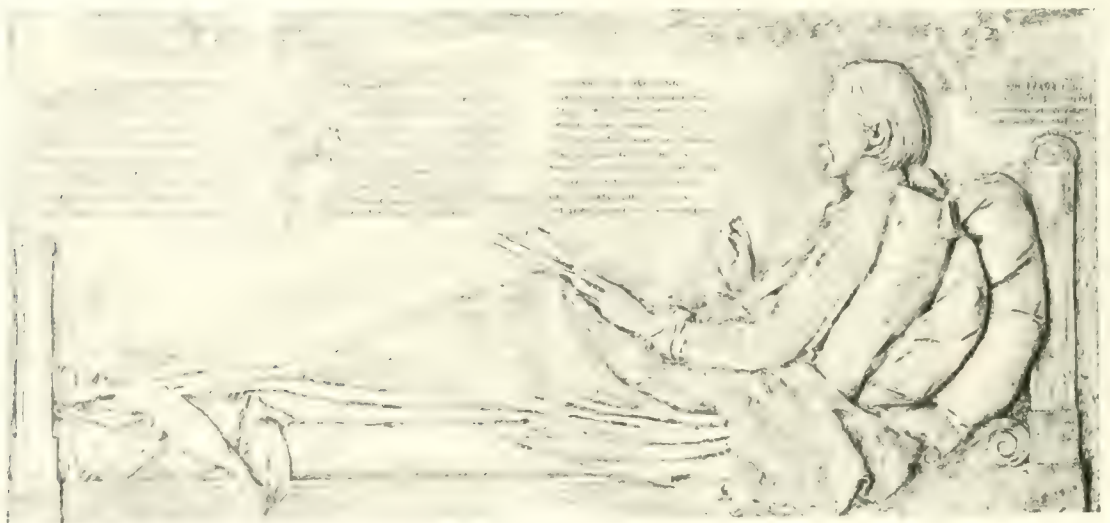
While in Paris the medallist's art has flourished for many a year past, it should be remembered that not till the latter part of the nineteenth century did the other nations seek to emulate the example set by France. The official salons opened annually in the various capitals of Europe give no adequate idea of the efforts now being made in this direction; and it is only rarely—accidentally, one may almost say—that one may see, by means

of special or international exhibitions—such as those of Brussels in 1897 and Vienna in 1900—what is being done in the medallist's art. Moreover, not everyone can find the opportunity to instruct himself on the subject by a visit to the Hamburg Kunsthalle or the Cabinet Royal at the Hague. Up to 1900 the *amateur* of the medal who desired to gain a general idea of the art had to content himself with consulting the publication wherein M. H. J. de Dompierre de Chaupepié has grouped a well-chosen selection of *Médailles et Plaquettes Modernes* *—including examples of

French, Austrian, Dutch, Belgian, German and Swiss works.

It must not be imagined, however, that the Paris Exhibition gave an absolutely complete picture of contemporary glyptic work. There were several notable blanks. For instance, Belgium showed us none of its many notable productions; while Germany was represented by one artist only—M. Rudolf Mayer, of Carlsruhe. Nevertheless, one realised at once what was the general tendency of the art. In the first place the extent of France's influence over the medallists of other countries

* A quarto volume published by Kleinmann, of Hamburg, 1899.



ROBERT LOUIS HAYDON

BY AUGUSTUS SAINT-GAUDENS

MEDAL BY
F. MACMONNIES

PORTRAIT MEDAL BY
JOHN FLANAGAN

THREE MEDALS BY F. BOWCHER

MEDALS BY F. BOWCHER



The Medallist's Art

was evident, whether, like M. Kautsch of Prague, or the Russian and Finnish artists, MM. Rasumny, Jampolsky

like Jean François Millet, aim first of all at expression ; individuality and temperament are perceptible throughout



MEDAL BY M. BEGLER



PORTRAIT MEDAL BY F. BOWCHER



PORTRAIT MEDAL BY M. SCHWARTZ

and Troyanovski, they were definitely established in Paris, or, on the other hand, were pursuing their art in their own land, after having studied in the "métropole de la médaille"—like M. Thronsen, of Christiania ; or again, far from the birth-place, as is the case with Mme. Lancelot Croce.

It is curious to note in the productions of Mme. Vallgren to what an extent she has retained the Finnish spirit, and how entirely the peculiar features of the native atmosphere have been preserved, her long course of study in Paris notwithstanding. Hence springs the chief interest in her *plaquette* portraits, so moving in their *intimité*. The same note of enthusiastic sincerity impresses one also in two medals, almost analogous in subject, albeit coming the one from a Dane, M. J. Skovgaard, and the other from a Croatian, M. R. Franges.

Both productions are free from the antiquated conventions, and evidently come from modellers who,

these free and honest works, which, in relation to the medal, are what a painter-etcher's plate is to an engraver's. So essentially personal, however, are these two works that one cannot conclude therefrom that the glyptic art is necessarily understood and cultivated generally in the countries whence they proceed.



PORTRAIT PLAQUETTE

BY J. BRENNER

The Medallist's Art

Evidence of a more national and regular style was observable in examples from Spain (M. Ruiz Martinez), Switzerland (MM. Frei and Kaufmann), and England, whose representative, Mr. Frank Bowcher, sent several productions revealing gifts of utmost promise.

Three nations there were which, by the number and the variety of their exhibits, deserve to occupy the foremost places in this international contest. I refer to the Netherlands, the United States, and Austria. In Holland M. Begeer either engraves his own designs or interprets the—often admirable—models supplied by MM. Wienecke, Baars, and Bart van Hove. From across the Atlantic we have speci-

men or infinite worth.

Apart from France, Austria is the only country boasting a distinct and separate school of medal

mens by a notable medallist, Mr. Saint-Gaudens, whose portraits are executed with a view to their being cast and not struck. Two of Mr. Saint-Gaudens' compatriots, MM. John Flanagan and David Brenner—both most happily gifted—are engaged in similar work. Mr. MacMonnies did not think fit to display his proficiency in a branch of art which he practises only as an accessory. This is greatly to be regretted, for although he has produced but a few medals, their originality and artistic excellence render



PORTRAIT MEDAL BY AUGUSTUS SAINT-GAUDENS



PORTRAIT PLAQUETTE

BY AUGUSTUS SAINT-GAUDENS

The Medallist's Art



MEDAL

BY R. F. MARSHALL

engravers. The similarity of aspect between Paris and Vienna has long since been recognised, and the same expressions of fine taste have often been noted in the two capitals—the same love of elegance, the same light and sensuous grace. The innate delicacy of instinct in the Austrian nature was bound, sooner or later, to manifest itself in an art such as that of the medallist. All honour to M. le Chevalier de Loehr for having so strenuously assisted in the cultivation and the expansion of the glyptic art in Vienna, and for having constituted himself the historian of the movement.* The group of Austrian medallists made a splendid show at the Paris Exhibition. Josef Tautenhayn figures foremost therein, followed by Anton Scharff, portraitist and inventor of allegories, and Stephan Schwartz, who in their several ways reveal great faculties and uncommon technical gifts. Notable

* "Wiener Medailleure." Published by Schroll, of Vienna. 1889.

work, too, was shown by Franz Pawlik, R. F. Marschall, Peter Breithut, and Tautenhayn junior.

The net result of the examination of all these works by men of various temperaments and of diverse nationalities is to realise the fact that the medallist's art is in course of transformation, or at least, that its very conception is undergoing a process of modification. From the medallist our towns and cities still demand memorials wherewith to retain remem-



PLAQUETTE

BY FRANZ PAWLIK

brance of great events; but we confine ourselves no longer to these solemn occasions. The medallist produces his works nowadays as the engraver produces his plates, as the painter paints his pictures, as the sculptor carves his statues—for the sheer love of creating works of art, in virtue of the right belonging to every artist to choose his own particular mode of expressing his ideas. No one, I suppose, will complain that the old limitations

should have been cast aside, for their abolition establishes an enfranchisement which surely makes for progress in all that pertains to art and intellectuality.

ROGER MARX.

THE WORK OF R. MACAULAY STEVENSON. BY PERCY BATE.

IT is curious to note how slight is the direct inspiration derived by the Glasgow artists from the great city with which they are associated. One would have expected that some, at any rate, of her painters would be attracted by the pictorial effects to be obtained in Glasgow, and would have

expressed on canvas the spirit of the toiling port, as Constantin Meunier has seen the pictorial charm and the pathos of the Belgian labouring classes, or as Jean François Millet rendered at once the tragedy and the dignity of the French peasant. Similarly it might have been fairly anticipated that the picturesque aspect of the busy, driving city in one of its many phases would have impelled a Glasgow painter to express its essentials on canvas. But it is not so, and we seek almost in vain among the work of the resident artists for any representation of a typical Glasgow scene. In the neighbourhood of the Clyde, for instance, one may observe picture after picture. A lowering sunset sky, grey masts and rigging etched across its field; dull water; vast hulls of ships lying by the dock

sides; a puff of steam from an engine blown like a will-o'-the-wisp athwart the dull, dun, sunset clouds; the jewel-like gleam of the red and green lamps of the railway, poignant amid the gathering gloom—here are the elements of a picture, vast possibilities in the hands of a capable artist; here is the picture, in short, that one would expect to be produced in Glasgow—great, grimy city of the west—but that still awaits its painter.

In fact, the influence of the city may fairly be said to be not only absent but negative, for the art of the Glasgow men in most instances seems to bear traces of a direct reaction from any such inspiration as has been suggested above. Flowers, landscapes, portraits, animals, genre subjects; few ideal compositions, but many subjects treated ideally (and, as far as landscape is concerned, from the point of view which was expressed first of recent years by the great French romanticists)—such is the output, to use a commercial term, of the Glasgow men. And occupying a notable and individual place among these is the subject of this article. Macaulay Stevenson's work, as will be seen from the illustrations, is an outstanding example of the revolt against the hardness and gloom that characterise the aspects of our great



MEDALS BY JOSEF TAUTENHAYN

PLAQUETTE

BY

FRANZ PAWLIK

MEDALS BY A. SCHARFF



Macaulay Stevenson

cities; he turns from the rush and press of business to nature in her calmest and holiest moments, and brings us from the country a breath of unpolluted evening air or the glamour of some silvery dawn.

But although the outward aspect of the town has had but slight influence on the artists associated with it, the mental atmosphere has undoubtedly affected them. Glasgow is not a city of traditions; it does not follow, with Glasgow men, that because a thing has always been done thus in the past, in the future it must be done in the same way; there is an independence in the mental outlook of the citizens — business men, scientists, and artists — that has undoubtedly been a stimulant to the production of original results by all classes of workers, and has been interpreted by the painters as giving them entire freedom to go their own way. This they have done, and the result is that the Glasgow school, so-called, or, as it might better be named, the "Glasgow group," of artists, consists of a number of men who, amid all their diversities of method, are bound together by virtue of a common quality which makes for the preservation, and not the loss, of individuality; that is, absolute independence of outlook, and disregard of formulas, and a vigorous mode of rendering their ideas that in many instances is almost aggressive in its modernity. Macaulay Stevenson, less vigorous in technique than some of his compeers, still exemplifies this tendency towards individual expression. He was conscious that he had a personal message to communicate, and he tried at first to render it in the conventional

scenic painting of landscape, always to his own intense dissatisfaction. Later he evolved, after many struggles and many disappointments, his present style, and, though often falling short of his own ideal, he feels that he is on the right road, and moving towards the expression of his temperament.

The merits and good qualities of the art of the Glasgow men were noticed abroad long before they were recognised in London; in France, in Germany, in Austria, and the United States



"A NOCTURNE"

BY MACAULAY STEVENSON

Macaulay Stevenson

Glasgow work was sought for while comparatively little known in England ; and Macaulay Stevenson received first from the Continent the appreciation and comprehension that are so inspiring to the artist. It is odd to find that a painter whose pictures have received a gold medal at Munich and a silver one at Brussels, whose canvases have been bought for the national galleries of Prussia, Bohemia, Bavaria, and Belgium, and the municipal collections of Barcelona, Weimar, and St. Louis, is still considered unworthy of any recognition when the official heads of art in England are asked to assist in the formation of a typical show of British paintings. This is, of course, not by any means a new story, and Macaulay Stevenson accepts official neglect in good company ; for his recognition from other and enlightened quarters has been so ample that he can afford to smile at the perversity alluded to. His art has an individual charm and a poetic truth that appeal to those who

see below the scenic surface of things ; and in the following notes and the accompanying illustrations some attempt is made to elucidate the artist's own point of view, his aims and his methods.

Macaulay Stevenson is essentially a poet. He may perhaps be fitly described as a spiritual brother to Thoreau, his constant companion ; for he sees nature as an idyll—a poem complete in herself—and he chooses her most haunting aspects and her tenderest phases to weave into his pictures. Vague vistas of trees, dim dreams of landscape, moonrise over a lake that is almost a phantom—these are the motives of his art, and no human figure, no vision of nymph or faun is introduced into his tender compositions ; and if by chance some human habitation appears upon his canvas, it is so used as to form an unessential portion of the whole, symbolising the real insignificance of man and his works in the presence of nature. One can conceive that the man in the street (that convenient



"BY THE MILL POND"

BY R. MACAULAY STEVENSON

Macaulay Stevenson



"A SPRING MORNING"

BY R. MACAULAY STEVENSON



"SPRING"

BY R. MACAULAY STEVENSON

Macaulay Stevenson

type!) might say before one of Macaulay Stevenson's canvases that it did not represent nature as visible to ordinary eyes; and the artist would plead guilty, for he aims at depicting not so much the absolute face of nature as its essence. "Constructive idealism," he calls his method, and though it involves both continuous study in the open air and strenuous and painstaking labour in the studio, the results appear full of spontaneous charm.

A fellow-painter once characterised his work as "puir fushionless stuff" (the Scotch adjective may perhaps be best translated in this connection as "back-boneless"), and Stevenson was delighted. At the same time, this was an example of the mental attitude which, however honest, fails to grasp the truth that the first essential of criticism is to seek to know what the aim of the artist was; the second being to endeavour to estimate how far the painter has succeeded within the lines he has laid down for himself. Macaulay Stevenson works within narrow lines, his painting is admittedly limited in range; but within the bounds set for

him by his temperament he expresses himself felicitously and beautifully. It is not for him to depict

"The confident pride of the day
And the dauntless youth of the year,"

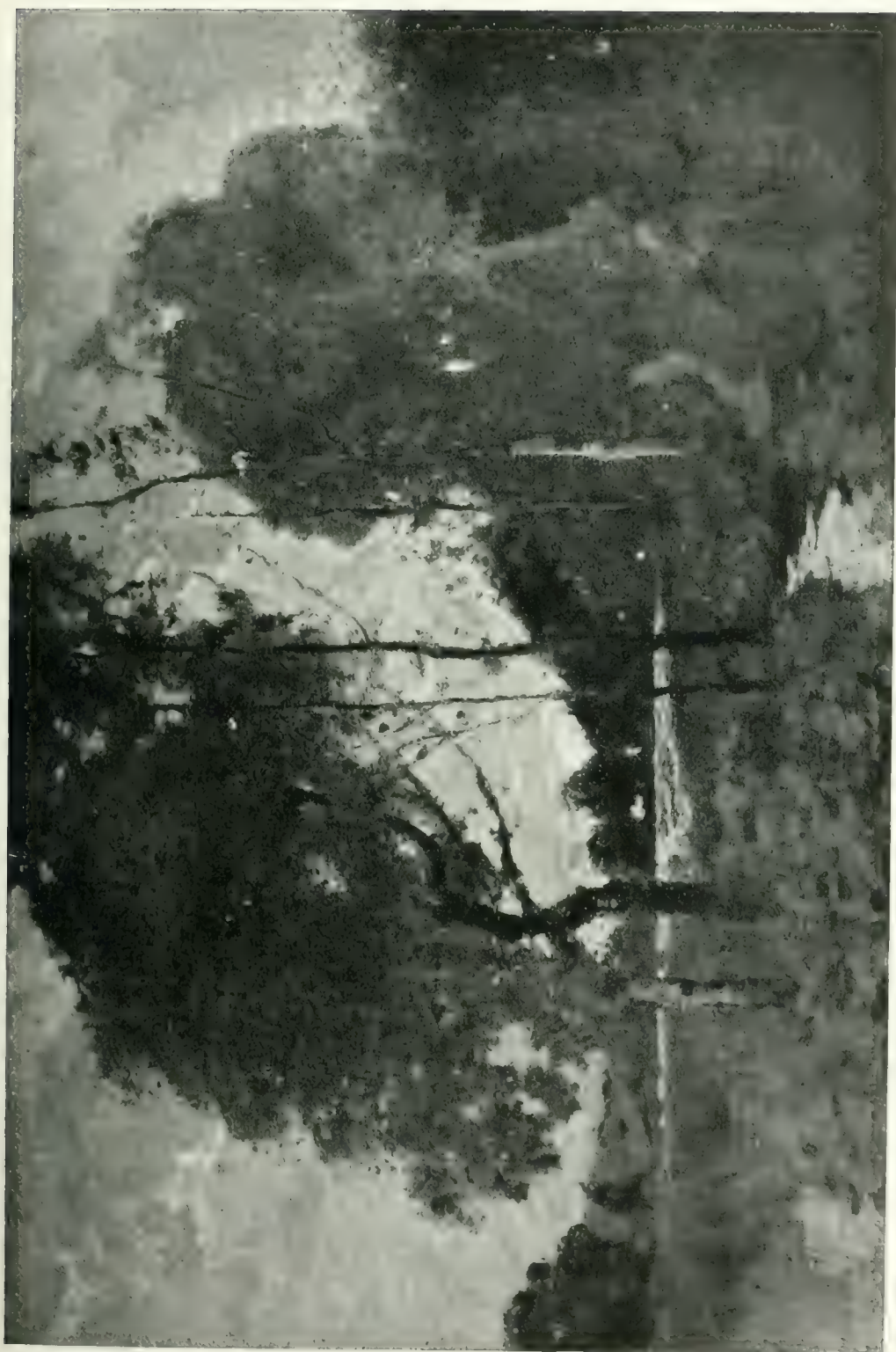
however much he may see their beauty; he is moved rather by the tender and mellow atmosphere of autumn moonrise, when the whole visible world seems to melt and float impalpable in ether, or by the sharp pellucid clearness of some green sunset after rain, when the face of nature smiles through her tears, not without a sense that tears must come again. It is vain to ask of a man that which he has not to give. The radiance of summer sunshine on a ripe cornfield, or the riotous brilliance of bracken and heather-clad moorland, do not tempt Macaulay Stevenson to transcribe their obvious beauties—his temperament forbids it; and equally foreign to him would be a direct and faithful transcript of any particular scene.

He chooses the hour and the place, and on to his canvas he floats, not the scene itself, but the



"EVENING."

BY R. MACAULAY STEVENSON



"MOONRISE" BY
R. MACAULAY STEVENSON

diaphanous ideal that presents itself to him as the result of his meditative observation. Transfused and sublimated in the alembic of his mind, it is the ethereal essence of the scene that he strives to give us, and the emotion which its contemplation roused in him. And hence arises a paradox, for the painter contends that he gives us a truer truth than any physically accurate delineation would afford, giving us the living memory rather than the dying actuality. He says: "The colours fade, the aspect changes, the leaves die, the picture as it was in nature ceases to be; the recollection remains, and that memory I transcribe on to canvas. And since the remembrance stays with us, while the actuality fades and perishes, is not the memory that does *not* perish the essential human fact, the really living part?"

However that may be, it is the creed of Macaulay

Stevenson; and without debating the point, which is perhaps rather a subject for the schoolmen than a dogma for general acceptance, we must admit that it has resulted—in the case of this painter, at any rate—in a series of beautiful works filled with sweet sentiment and produced in a thoroughly painter-like manner. A typical picture is the one entitled *Flow gently, sweet Afton*, and to this rather an interesting story belongs. Walking along a country road in south Ayrshire, the artist felt in some undefined way that close by should be a landscape that appealed to him, though it was not at that moment evident. A vague idea stirred him that here was a picture to his hand, that here Nature showed herself as he loved to see her. A few steps aside from the road, and the painter stood on the edge of a steep tree-clad descent, "a thorny den," with the Afton river winding away

in the distance, and sweeping round at his feet in a bold and salient curve. The sun had set, the deep blue-grey light that remained in the sky was reflected in the water, and a filmy and luminous haze, as of amber and gold-dust, appeared to enwrap trees and hills and river in an all-enfolding envelope. This was the scene, and these the conditions that he strove to render; and the landscape, first exhibited in 1896, was the result. And it was only when the picture was nearing completion that the painter learnt that more than a century before the same scene had appealed to another nature lover, inspiring this time not a picture but a song. An old man, a chance passer-by, became interested in the artist's work, and told him how the tradition yet lingered of Robert Burns coming to the same place, walking to Laight from Nancy Knight's change-house, where the London and Ayr coaches were wont to stop to change horses. Just such another evening it must have been,



"LINTHLOW PALACE"

BY R. MACAULAY STEVENSON



"CRÉPUSCULE." BY
R. MACAULAY STEVENSON

and the poet on coming to Laight sat down and wrote the rough draft of the poem suggested by the beauty of the scene, the fair copy being finished later at Nancy Knight's; and the artist's informant told how his father, then a stable-boy at the change-house, rode over to Laight with the manuscript of the verses for the poet's host of the night before. Burns was no scene painter, and wrote no catalogue of the objects around, but with the deft touch of the true nature lover, he caught the spirit of the place and the hour, and embalmed them in song for ever, little thinking that in the years to come an artist of another craft would render in paint, as he in words, the placid sweetness of a summer evening by the Afton.

"Flow gently, sweet Afton, among thy green braes,
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

"How pleasant thy banks and green valleys below,
Where wild in the woodland the primroses blow:
There, oft as mild evening sweeps over the lea,
The sweet-scented birk shades my Mary and me."

Macaulay Stevenson's gamut of colour is not extensive, he rarely goes beyond his harmonious greys and silvery greens, his tender blues and purples, and he produces little but evening landscapes bathed in moonlight, or swimming in the dim radiance of a dead sunset. But this is the result of the painter's loyalty to truth as he conceives it; he prefers to touch two strings only and make them ring true, rather than to play on many and fail to produce a harmony. This he would deem almost dishonest. And, as he truly says, there are two approaches to fine colour, the first road being that of Turner, from greys that are almost monochrome to the use of a full palette; the second starting in a riot of crude pigment which may perhaps some day end in a perception of the essentials of true and harmonious colour. His pictures are always more or less visionary, but he has had a slight tendency of late years to etherealise to excess, to give us instead of the spirit of nature only its ghost; but after achieving some particularly elusive and delicate effect, he confesses that he feels the swing of the pendulum, and flies to some more masculine subject, treated in a free and vigorous style, large in design and bold in brushwork. So that, though there may be at present in Macaulay Stevenson's work a tendency to attenuation, this indefiniteness in expression is not indecision; it does not spring from weakness, but rather from intense spirituality, and it can in no sense be taken as a retrogression,

but rather as a necessary step on the road to a fuller development on the part of the painter. It is, probably, nothing but a passing phase of the artist's career, and we may hope that in the future his poems on canvas will be true interpretations of nature—the soul, and not the wraith. If, too, in days to come, a more extended range of colour appeals to him, his art may be the gainer. His projected visit to Kent, and thence to Normandy, should result in some lovely colour-dreams: twilight in an apple orchard, when the pearly pink blossoms foam against a dimly luminous sky, could be interpreted by Macaulay Stevenson as by few men. And the choice of some such subjects as this would add to his art another charm, for one of the keynotes of his work, the subdued sense of sadness in nature which pervades his pictures, would be supplemented by an equally tender gladness and joy.

PERCY BATE.

THE ART OF TRUE ENAMELLING UPON METALS.—PART I. BY ALEXANDER FISHER.

IN treating of this important subject I purpose to address myself not to the reading public only and to art connoisseurs and artists, but also and chiefly to those young students of the schools who love enamelling for its own sake, and who know something about its essentials—form, tone, colour, design. My aim will be to give them, in a short and direct way, a complete account of my subject in its varied technical aspects; and some remarks will be made on its relation to a few of the more general and abstract truths that form a basis common to all arts.

In the education of art-students many important things have to be weighed and considered. What from a teacher's point of view, is the first of these things? It is not, I believe, the training of the hand, the acquiring of manual dexterity; rather is it the inculcation of such a general knowledge of art as should fire the students with enthusiasm for their calling, and with ardent respect for the kind and high office which they have to perform in its daily service. Let the study of technique go hand-in-hand with this stimulating appeal to the intellect; the craft must not be allowed to supersede the art, as it does usually in the thoughts of academic teachers and their pupils.

Even the humblest article of utility deserves to be made beautiful—yes, and ought to be made beautiful; and every student should be made



Enamelling

acquainted with the full significance of that fact. He who transforms a common article of daily use into a thing of beauty discharges the same high function as he who is building the greatest temple or painting the finest picture. He is a true artist, that is to say. And yet, somehow, anyhow, he is often slighted, often snubbed, as by that coxcombr of inartistic prejudice wherewith so many painters try to assert their alleged superiority over other art-workers. One remarks, too, among those who are practising art, either as students, professionals, or sincere dilettanti, that the intellectual side of æstheticism receives not half the attention that it merits. There are some, indeed, who have no inkling at all of the practical bearings of philosophy

upon art; and many students are not even aware that a work of art is a series of emotions made real to us and reproductive within us by means of an arrangement, sometimes of harmonious colours, tones and forms, sometimes of musical sounds, sometimes of proper words in their proper places.

Most readers will understand at once what is meant here by the word "emotion." It is not to be confounded with the psychical freaks suggested by the phrase "an emotional person." It is simply that æsthetic pleasure or pain, or mingled pain and pleasure, aroused within us by the impression of natural phenomena. This impression is received by sensation. In pictorial and plastic art, as in architecture, it is received through the eyes, by means of the sense of sight; but, when thus received, it frequently owes much to another sense. If, for instance, when standing before a beautiful picture you criticise it aloud, so as to put a name upon its special graces, the impression

made upon yourself by your spoken words may not accurately describe, but it certainly intensifies, the æsthetic pleasure that moves you to admiration. As another example, one different in kind, wherein a great emotion is intensified by the charm of words, I give here a short quotation from William Blake, a rare and golden genius. Blake says:—

"I am asked, on seeing the sun rise, 'Do I see a little round disc something like the size and shape of a guinea?' And I answer, 'Oh no! I see an innumerable multitude of the heavenly host singing Holy, Holy, Holy, is the Lord God Almighty!'"

Of course, Blake did not mean that he with his physical eyes saw the heavenly host, and heard with his physical ears their singing. He meant that the poetic emotion called into being by the glory of the sunrise was of such magnitude that he could not choose but speak of it with a religious exaltation of spirit, as though the visiting radiance of the dawn were actually peopled with angels.

Such æsthetical emotions are psychical events, and every artist who tries honestly in his own way to give them imaginative expression, like William Blake, is certain to be individual. None can say with strict accuracy that he will reveal himself; for, as one element of nature combines with another to form a third that is different from either, so an artist's self, his personality, combines both with his

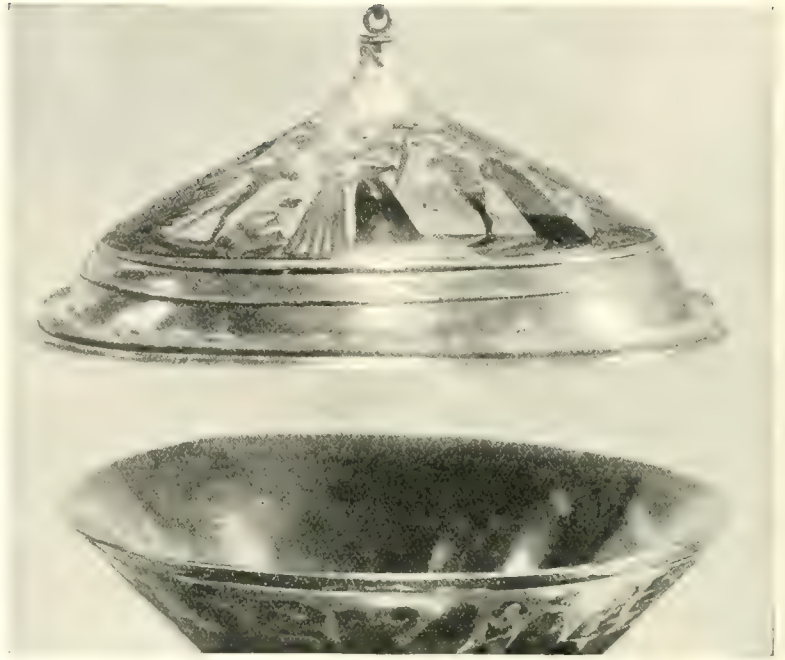


THE "KINGS' CUP" IN GOLD
AND ENAMEL (XV. CENTURY)

(In the British Museum)

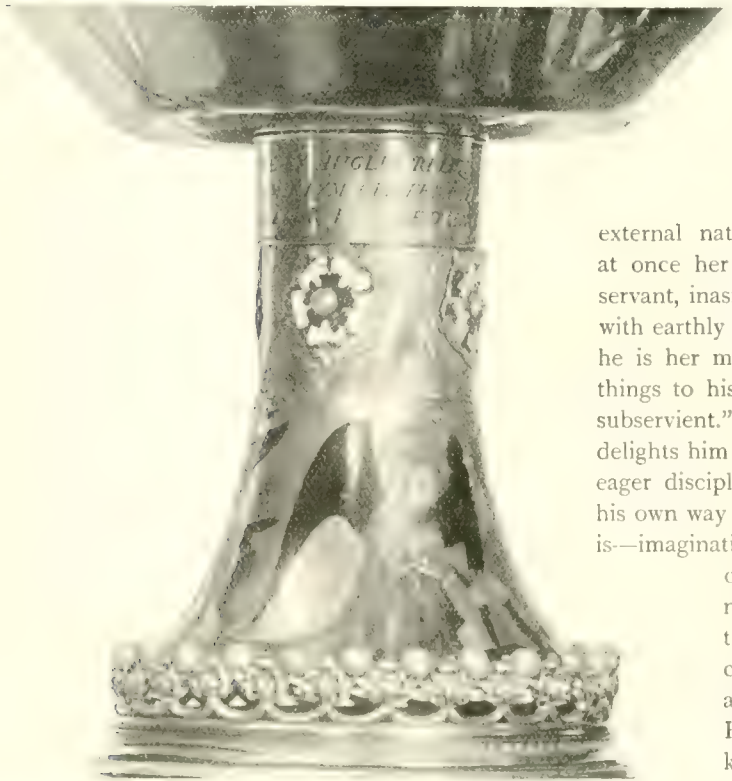
Enamelling

acquired knowledge of external nature and with his new impressions of external nature, producing something that is neither himself nor what he feels and sees, but a transformation of each by each. That is to say, lifted out of his ordinary self by æsthetic emotion, beautiful things in nature—the productive agents of the emotion—cease to be as “airy nothings” to him; they charm him like sonnets, they become as poems to him, and, while he is giving them their enchanted existence in art, they pass through the alembic of his imagination and come out idealised. Only a man incapable of emotion, who would look



LID OF THE “KINGS’ CUP”

IN GOLD AND ENAMEL



THE BOWL OF
THE “KINGS’ CUP”

IN GOLD AND ENAMEL

at external nature with the impassivity of a camera, could with justice call himself a Realist! Art, inevitably, is an idealisation of the real.

This is why Goethe says that an artist’s relation to external nature is a two-fold relation. “He is at once her master and her servant. He is her servant, inasmuch as he cannot choose but work with earthly things in order to be understood; but he is her master also, because he subjects these things to his higher intentions and renders them subservient.” She inspires him in all his efforts, delights him with her varied magic, makes him her eager disciple; but she leaves him free to show in his own way that the most effective sunlight in art is—imagination. Consciously or unconsciously, he creates in and with his imitations of nature’s products; and we may be sure that the worth of his creations will be commensurate with his knowledge and appreciation of her ways and works. He cannot have too much assimilated knowledge of any subject that has a practical bearing on his art, the needs of which are so vast and so varied. Among these needs, as Coleridge



ALTAR CROSS IN COPPER GILT
WITH CHAMPLÉVÉ ENAMELS

(*Revue de l'Art*, 1911, Century)

Enamelling

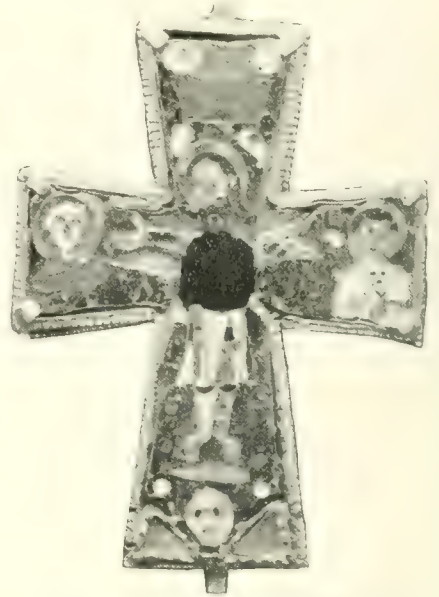
points out, self-study occupies a very important place, for the reason that no artist can hope to depict human passions if he be ignorant even of the incessant drama, played by his many incomplete selves in their own emotions, thoughts, impulses, and actions. It may be said that human nature is a sort of Pandora box, filled with winged banes and blessings. To open this box in art, and set free its winged agents of good and evil, you must know yourself. That is the key to it.

The foregoing remarks show that the study of art is not by any means so simple as teachers of the schools commonly believe. We may be sure that everything that enriches the mind, or kindles and stimulates the imagination, or develops and strengthens character, or keeps the intellect and

of the imaginative faculty, and the explanation of this is to be sought in the trivial attention given in schools to art on its intellectual and imaginative sides. It is not too much to say that the stimulus of thought, of culture in its true



SMALL CROSS IN TRANSPARENT AND
OPAQUE CLOISONNÉ ENAMEL (X. OR XI. CENTURY)
(*In the South Kensington Museum*)



SMALL CROSS IN TRANSPARENT AND
OPAQUE CLOISONNÉ ENAMEL (X. OR XI. CENTURY)
(*In the South Kensington Museum*)

sense, is urgently needed. Technique, of course, is a necessary servant in the domain of art; but the training now in vogue usually sets it to reign where it ought to serve. Students are not even taught the social and æsthetic history connected

the body in robust health, is more needful to art-students than that dogged striving after manipulative skill that now occupies far too much of their time, greatly to the injury of the mind's higher aspirations. For this reason, and no other, I have thought it right and necessary not to begin this series of technical articles without some reference to questions of even greater import to students than are the implements of enamelling upon metals. In the arts of to-day there is a marked sterility



VESSEL IN OPAQUE CHAMFÈVRE ENAMELS ON COPPER GILT
(XIII. CENTURY)
(*In the South Kensington Museum*)

Enamelling



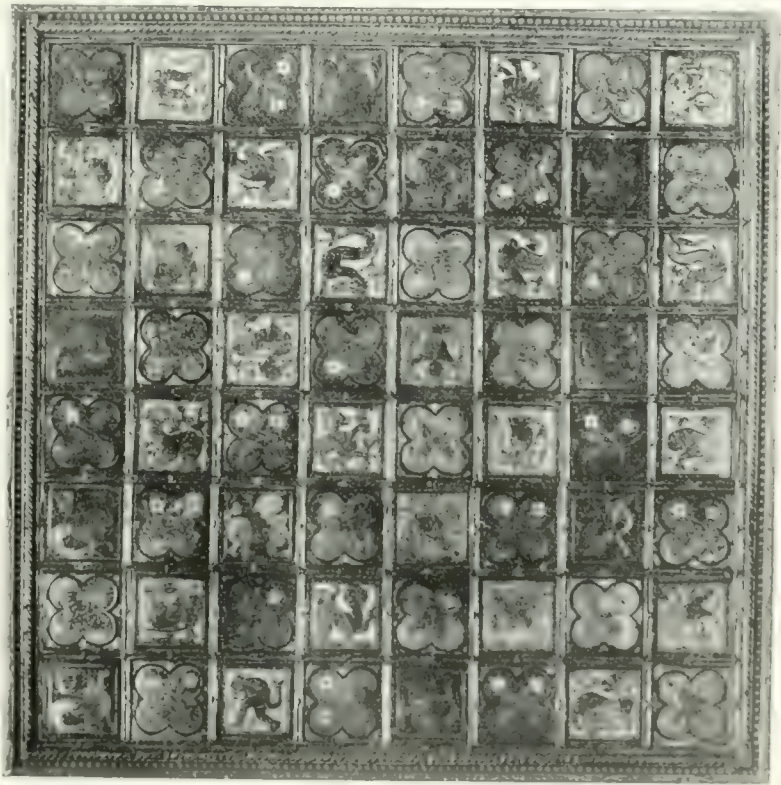
PYX IN OPAQUE CHAMPLEVE ENAMEL
ON COPPER GILT (NINTH CENTURY)
(In the South Kensington Museum)

plus counterpoint and harmony, or as writers do in words *plus* grammar and syntax. And so, in order to understand what enamel is, he must first learn to feel it in all its special and peculiar beauty, in its gemlike preciousness, in its unlikeness to anything else in art materials; and then, by practical experience in the use of enamel, knowledge must be gained of its capabilities.

Every form of art, as is well known, owes to its implements certain attributes of beauty that cannot be attained by means of other materials; and these attributes are often a joy to us even when viewed apart from subject and design. To see them at their best, in different and varied forms, we have but to study, say, the Elgin Marbles, the Tanagra terra-cottas, the old Persian tiles and carpets, the nobly pious simplicity of Mr. Whistler's portrait of his mother, and—not to multiply examples—the later pictures of Turner. In each of these manifestations of true art I am delighted by a complete expression of the materials employed. And this applies also to three of the old enamels which have been reproduced as illustrations to this article.

with antique sculpture. Their imaginations must not be excited, you see! Is it forgotten that craftsmen should be artists, as artists should be craftsmen? Be this as it may, enough has been said here to prove that I have no sympathy at all with such a maimed and halt-footed training. And so, without the least fear of causing anyone to rate technical matters at too high a level, I can pass on at once to questions of material.

A student ought to "feel" his material as keenly as he does his subject. He must get inside it, so to speak, and live at his ease there within the bounds set by its limitations. He should be able to think in his material as easily as musicians do in sounds



CHESS BOARD IN CHAMPLEVE ENAMEL ON COPPER GILT (NINTH CENTURY)
(In the South Kensington Museum)

Enamelling

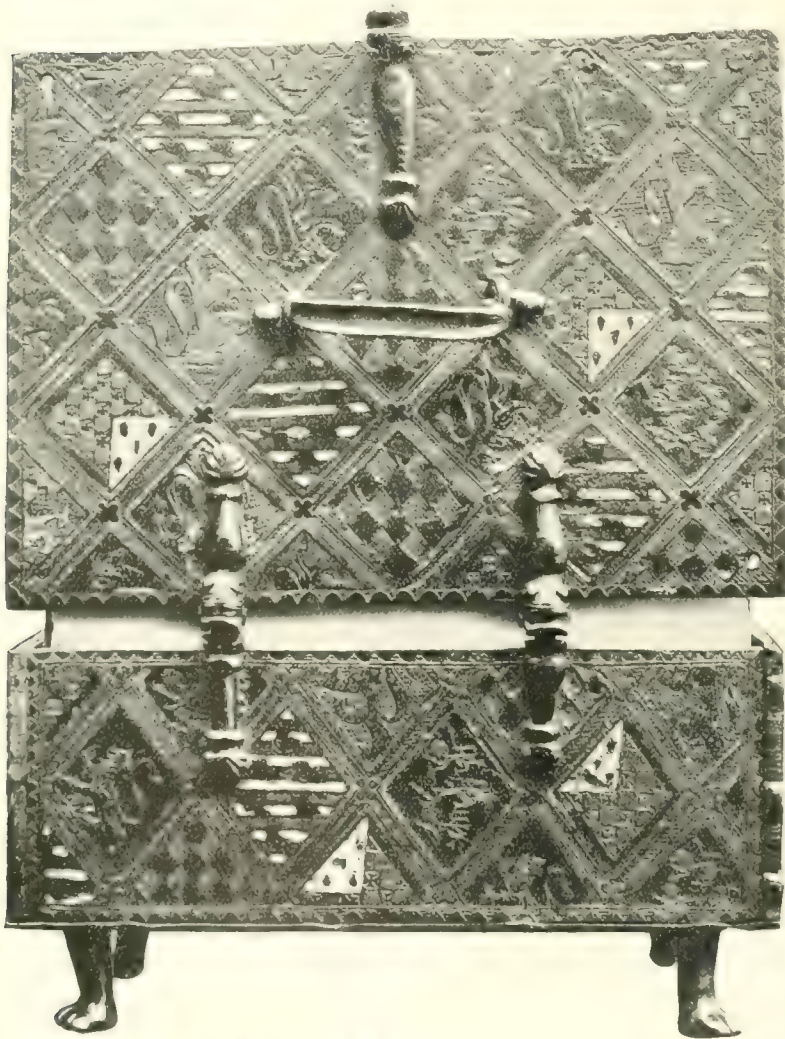
I refer, first, to the *Kings' Gold Cup*; next, to the *Textus Cover*; then to the *Jewel Casket*. To be appreciated, of course, they must be seen in all their beauty of substance and colour.

Evidently, a complete expression of the material is of the utmost worth to every art, and in the art with which we are concerned here, the charm of preciousness is the first quality to command attention. Indeed, he who does not endeavour to attain this gem-like lustre of enamel should set himself to feel and think in a coarser medium. It has been thought that the preciousness of enamel, with its exquisite subtlety and radiance, seems to be most charming in small, if not minute, works of art. This is commonly true; but it does not follow that small enamels are precious merely because of their smallness. One admits, indeed,

that the kind of work and treatment that would be most offensive in large pieces might be less disagreeable in enamels on a much smaller scale; and it is also perfectly true that rare and exquisite things ought not to be squandered over such a large surface as renders them fatiguing to an eye that is sensitive to their beauty and brilliance. The difficulty is to find the golden mean in this question of size. But one may advise every serious worker in true enamel not to go in search of the many dangerous pitfalls lying about the feet of those who wish to make their art a rival of fashionable portrait-painting in oil-colours.

On what is the quality of preciousness dependent? Upon the relation of line, tone, mass and colour to the special "genius" of the material. Now, there is one advantage that the quality of

enamel possesses over all other pigments or materials used in art: it reigns supreme over them in luminosity, in transparency, and translucency. One need not make an exception either of stained glass or of glass mosaic, the conditions of their use being entirely different. In enamel, as you may observe, it is possible to reproduce the various play of colours in opals and in labradorite, the translucency of such stones as the onyx and agate, and a brilliance of reflection and transparency equal to that of emeralds and rubies, and almost comparable to the diamond's splendour. The truth is that a complete gradation from transparency to opacity can be achieved. The surface may range from the dulness of antique Roman glass to the greatest brilliance and clearness possible in art. These are the properties of enamel that enable an artist-craftsman to



COTTER BOX, WITH COAT OF ARMS IN OPAQUE CHAMFRAI ENAMEL.
(ABOUT 1290-1300) (In the South Kensington Museum)



TEXTUS COVER IN REPOUSSE
GOLD AND FILIGREE, WITH
PLAQUES OF CLOISONNÉ ENAMEL

(Gömann, *placate* XII, Centon)

get such qualities of radiant preciousness as charm like gems.

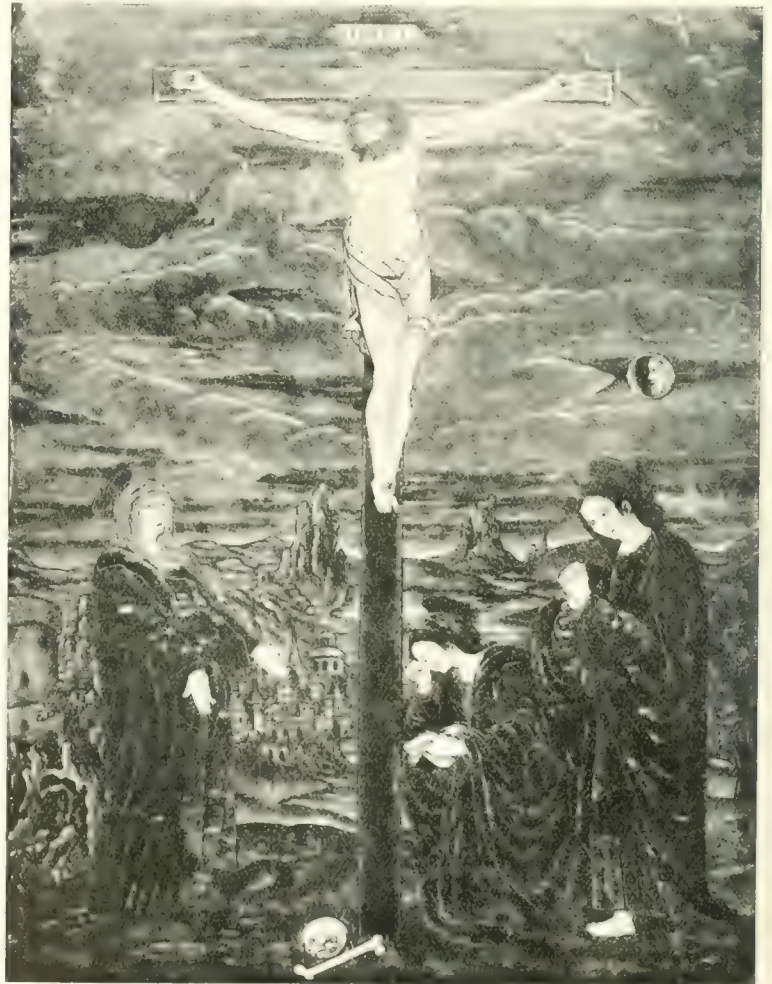
Among the antique enamels still extant, there are some wherein the magic of this preciousness comes to me like a wind that has passed over far-distant lands of flowers, bringing with it their freshness and fragrance. Such to me is the famous *Kings' Gold Cup* now treasured in the British Museum; such, too, are the *Jewel Casket* and the *Textus Cover* in the Art Museum at South Kensington. In the *Kings' Cup* the result is mainly due to excellence of process and of craftsmanship. But I do not find that the colour-arrangement as a whole is on a par with the exceeding high merit displayed in the technical skilfulness.

This beautiful cup, "a relic of the sacred treasures of England," seems to have belonged to Henry V.'s treasury. It is enamelled with many scenes from the life of St. Agnes. Not ten years ago it was acquired for the nation from Messrs. Wertheimer, who sold it for £8,000, the price at which they purchased it from Baron Pichon. The Baron, who bought it from a Spaniard in Paris, got at the cup's identity from an inscription on the cup itself. It is said to have belonged to Charles V. of France, and through his granddaughter to have come into the possession of Henry V. of England. The cup was certainly in the Royal Treasury before the days of the Tudors, and is mentioned in the inventories of Henry VIII. and Elizabeth. It is thought that James I. gave the cup to Velasco, the Spanish ambassador, as a memento of the friendly understanding between Spain and England that existed in the early part of his reign.

As regards the *Textus Cover*, illustrated on page 251, is it not a surprising work of art? In its border, and around the figure, some pieces of *cloisonné*, separated

by fine gold lines, and rich with fortunate contrasts of opaque, pearly-white and translucent shades of turquoise and emerald, are as precious in their refinement as needs be. The whole work is a gorgeous example of the goldsmith's art, adorned not with enamels only, and with filigree, but with plaques of interlaced ornament in *repoussé*, and also with large stones set about the enthroned figure of Christ.

There are parts of later enamels, in what is known as the Limoges style, that do not lack the high quality of preciousness. This is true in the case of the *Jewel Casket*, to which reference has already been made. This casket, the work of Leonard Limousin, belonged to Queen Margot, wife of the French King Henry IV.; and, to my mind, it deserves to be looked upon as perhaps the finest work of its style at South Kensington.



"CRUCIFIXION" (XVII. CENTURY)

PLAQUE IN PAINTED ENAMELS
BY JEAN LIMOUSIN



GOLD BRACELET SHOWING WIRE SETTING FOR CLOISONS (B.C. III. OR II.)

The white, as is generally the case in Limoges enamels, is too white, so that its tint is discordant with the rest of the colour-scheme; the transparent colours, too, are weak, are even rather insipid, being *too* transparent; and, again, the figures are not fine in form and drawing. But the arrangement and design are at any rate excellent, having each a frolicsome kind of elegance, such as should belong to the gay Queen Margot's jewel casket. In the enamel gallery at South Kensington there are many examples of the Limoges method of work, but, except here and there in details, beauty is sacrificed either to subject or else to process.

A few pieces of Japanese enamel possess the quality of preciousness, though they suffer not a little from their too imitative form and character. Still, taking the whole display of old Japanese and Chinese enamels, we see a great, even a consummate achievement in handicraft, as well as a beautiful arrangement of the colouring; and this is all the more noteworthy as none but opaque enamels were then employed in China and Japan.

The Indian enamels, which consist of *champlevé*,

are mainly used as an enrichment for jewels, sword-hilts, horse-trappings, and the handles of daggers. In some very rare cases they are precious, but they have never the inwardness nor the restraint of the *Textus Cover* and the *Kings' Gold Cup*; indeed, they are apt to be tawdry. Not seldom they look like mere toys, things of a moment. Now, the quality of preciousness has among its admirable traits the following characteristic: it is made to last, it is a delight for all time, a joy for ever.

It is not my intention to write an archæological treatise on enamelling. That has been well done again and again; but it may be of use briefly to notice the changes which have taken place in its development. We know

that enamel in its simple forms was in use among the Egyptians, the Phoenicians, the Assyrians, the Greeks, the Romans, the Etruscans; but that they knew *all* the processes now in vogue is a very rash assertion. The British Museum has a specimen of Egyptian work, a bracelet, upon which the opaque turquoise-tinted enamel is applied in the same way as gems might have been.

As regards the *champlevé* process, it seems to have had its origin in Britain, in days preceding the Roman conquest. Thence it passed to France and Italy, where it was used only for small articles of jewellery, if an opinion may be formed from the Castellani collection in the British Museum. In the eleventh century we find the same process in several countries, usually mixed with *cloisonné*; but one may note here at once that in all the earlier enamels the processes are employed from a goldsmith's and a jeweller's point of view, not from that of a genuine worker in enamel. It is not till we come to the twelfth century that the fine craft of enamelling begins to assert its independence as an art and its full capacity for change and progress. From that

Enamelling

time onward we meet with enamel *plaques* done *per se*.

In Christian times—probably as early as the eighth century—the Irish, from a craftsman's standpoint, employed enamel processes with remarkable success; and I wish to draw great attention to the unusual beauty of the interlaced patterns in their goldwork and silverwork, the work, the chief characteristic of which is a simplicity of shape and contour that contrasts admirably with the utmost elaboration and delicate intricacy of design. This, to my mind, gives their art a truly wonderful fascination; the style is so gallantly restrained, yet with so much life and vigour and ease. This Irish enamelling, specimens of which are to be seen in the Celtic room at the British Museum, was applied in a larger way to shields, helmets, fibulae, and horse-trappings; as far as can be ascertained now, the enamels used were opaque. I should like to dwell upon this beautiful Celtic art, but it has really more to do with goldsmithing than with enamelling.

Byzantium and Ireland were long the two centres of learning, and in art they were unrivalled for the beauty of their enamels in *cloisonné* and *champlevé*. The delicacy, the preciousness of their work is in

many cases beyond praise. In form, in drawing, to be sure, there is a lack of the symmetry and grace that we find in the intaglio of the early Etruscans; but the work has a form, an expression, a magic, peculiarly right in *champlevé* enamelling. The graduated colouring between the metal lines, the tones of the whites, the yellows, and, indeed, of all the colours, are as beautiful as Persian tiles or as plates of Damascus. All these enamels have a kinship of colour, and here it will be noticed that the fructifying influence was oriental.

Some of the greatest charms of Byzantine work are due to the fact that the enamels are applied to metal in such a way that they seem to be a sort of natural metallic growth. In the gold jewels the fine gold straps keep the parts together in a manner as artistic as it is technical; the enamel and the metal are ground to the same level; and the polish on the enamel is of a piece with that on the metal's surface. Also it is worth noting that this deliberate choice of a most subtle surface proves, beyond doubt, that the Byzantine artists had a keen and wise appreciation of the refinements of their exquisite material.

(To be continued.)



JEWEL CASE IN ENAMELED COPPER (XVII. CENTURY)

BY JEAN LIMOUSIN

LEAVES FROM
THE SKETCH-
BOOK OF FRANZ
ALTHAUS OF
VOLENDAM



W. J. J. J.

1844



F. Melany
Volendam 7. 98



*F. Allan
London 1871.
Hand*







JOSEF HOFFMANN — ARCHITECT AND DECORATOR.
BY FERNAND KHNOFF.

THE advantages and the disadvantages of the great Universal Exhibitions have often been considered ; indeed, the subject might be discussed to eternity. In any case, these big international gatherings afford occasion for many notable displays such as would otherwise be impossible. Thus, at the Paris Exhibition, the remarkable show made by Austria brought right to the front a group of Viennese artists—Secessionists—whose curious works had only too often aroused at home both animosity and ridicule. Nevertheless, their success was complete on this occasion, and from all quarters came evidence of frank admiration.

In the November issue of *THE STUDIO* M. Gabriel Mourey praised, as it deserved, the intelligent arrangement of the Austrian section, the frank modernity of its various sections, notably that of the Beaux Arts, in the Grand Palais des Champs Elysées, which he described as a model of its kind. And in a special number of the "*Figaro Illustré*" M. Arsène Alexandre was impelled to write in these terms : — "The Secession sought to give the whole world a lesson in elegance, in the respect due to works of art, and in their proper disposition. In this it was entirely successful, and the atmosphere of this section was so delicate, so harmonious, that from first to last these two delightful galleries never failed to call forth unanimous exclamations of pleasure."

The arrangement of the two galleries was the work of the architect, Mr. Josef Hoffmann, now vice-president of the Vienna Secession, his plans being executed by the Viennese firm of J. W. Müller and Carl Giani, jun.

On the walls was stretched a sort of *toile-à-voile* of light greenish grey, ornamented with yellow and white *applications*. The wood-work was in plain oak, stained dark brown-purple ; while the yellow-gold silk tapestries used for the *portières* and the sofas was made in Vienna by the firm of J. Backhausen and Son, from a design by M. K. Moser, an active Secessionist and a very charming and skilful decorator. The walls of the little room devoted to water-colours and drawings were hung with bluish-green draperies, and the wood-work and the furniture was of white polished maple. The same exquisite finish was seen, even in the frames—old gold for the paintings, and varnished white for the water-colours and drawings.

All this produced a charming general effect, and testified unmistakably to the refined taste and skilful ingenuity of Josef Hoffmann, who revealed himself both decorator and architect. It recalled in the pleasantest manner the superb arrangements



FITTINGS OF THE SECESSIONISTS'
EXHIBITION HALL, VIENNA

Josef Hoffmann



"VER SACRUM ZIMMER" AT THE FIRST
EXHIBITION OF THE VIENNA SECESSIONISTS DESIGNED BY JOSEF HOFFMANN

seen at the exhibitions of the Secession in Vienna, so well and fully described in the Secessionist organ "Ver Sacrum." In this magazine those who seek may find in the May-June issue of 1898 an admirable description of the "Ver Sacrum Zimmer," the secretary's sanctum at the first Secession Exhibition; in the July and September numbers of the same year models of frames and flower-holders of most ingenious form, together with architectural studies and plans, and designs for initial letters and other typographical ornamentations; and other numbers, even taken at random, will be found equally full of artistic matter as interesting as it is varied. But good as are all these "documents," they can, after all, give but a faint idea of the special charm of modern



DINING ROOM

DESIGNED BY JOSEF HOFFMANN



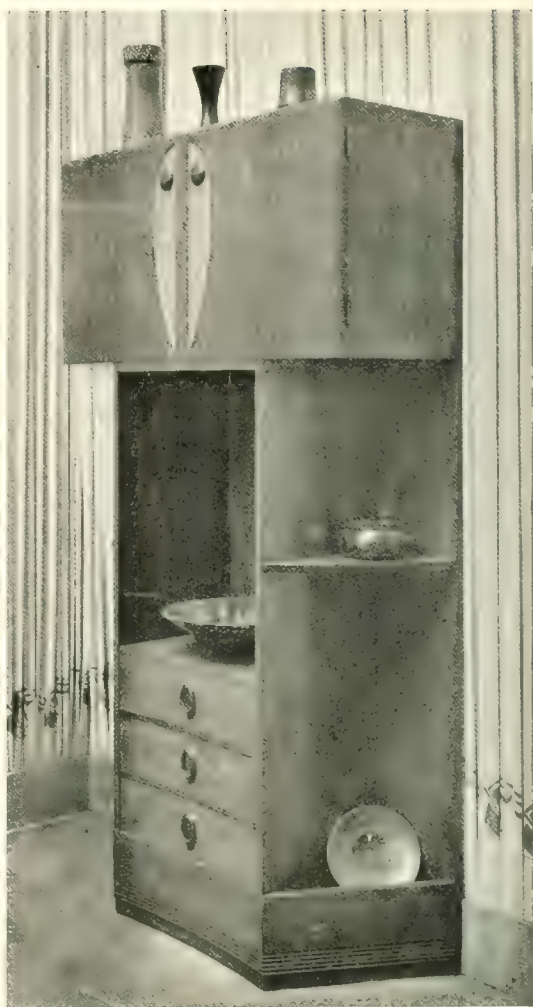
DECORATIONS FOR THE
SECESSIONISTS' EXHIBITION
HALL. BY J. HOFFMANN

Viennese decoration, which was certainly seen at its best in the recent Paris Exhibition, and attracted the immediate and close attention of the judicious visitor.

What is called "the new art," or "the modern style," is no longer on its trial. From all quarters have come praise and blame—both frequently excessive; but it is certain that this interesting experiment has produced many things which are quite inadmissible. Some writers have bluntly declared that nothing has come of the new style: what was beautiful was not new, and what was new was not beautiful! "The modern style," it has been said, "is essentially a submarine style, because the only forms which appear really novel belong, as the submarine animals do, to the invertebrate class."



SECTION OF
SITTING GALLERY DESIGNED BY JOSEF HOFFMANN



CABINET

DESIGNED BY JOSEF HOFFMANN

Hoffmann's works cannot be criticised in this fashion. He is essentially rational and reasonable in all he does. His compositions are never extravagant, never intentionally loud, as are those of some of his more western *confrères*. He confines himself to studying proportion and decoration, and thus is enabled to add to the beauty of the original lines of construction without addition and without alteration.

One's first impression on arriving in London is a realisation of the still-prevailing Roman influence, which extends far beyond the Metropolis itself—the sense of dominion and conquest, of power, in a word. Vienna, on the other hand, immediately suggests Byzantium—an open-air Byzantium. The word that exactly describes it is *fesch*, of which the nearest rendering perhaps is *chic*—for everything in



MIDDLE HALL OF THE SEVENTH
EXHIBITION OF THE VIENNA
SECESSION. BY J. HOFFMANN

Josef Hoffmann

Vienna produces a sensation of sensuousness, soft and delicate and sumptuous. Undoubtedly the art of the Secessionist decorators is "*gan: fesch*." Take for instance the *apartement* of M.P. — in the Sühnhaus, which has been decorated by three Secessionists, MM. Olbrich, Auchentaller and Josef Hoffmann. It is absolutely a delight to the eyes — the very essence of elegance and luxury.

To conclude: In his article (already quoted) published in the "*Figaro Illustré*," M. Arsène Alexandre wrote as follows:— "Nowhere have the new ideas of decoration been



FIRE PLACE

BY JOSEF HOFFMANN



CABINET

BY JOSEF HOFFMANN

so favourably received as in Austria; and it must be admitted that her artists have made the most of them by adapting these novel *formule* to suit the spirit of the race, which we, for our part, have not succeeded in doing as yet."

FERNAND KHNOFF.

An exhibition is to be held in November next at Bendigo, Australia, to commemorate the discovery of gold there in the early fifties. In connection with the exhibition there is to be a gallery of applied art in which will be shown furniture, wood-carving, jewellery, pottery, leatherwork, book-binding, textiles, embroidery, &c. The sum of £590 will be devoted to the purchase for the Bendigo Art Gallery of an oil painting to be chosen from the works exhibited in the Fine Art section.



SALE-ROOM AT A CANDLE
FACTORY. DESIGNED
BY JOSEF HOFFMANN

THE NEW MOVEMENT IN RUSSIAN DECORATIVE ART. BY NETTA PEACOCK.

UNTIL last summer, when one of the artistic successes of the Exhibition in Paris was scored by the Russian Rural Industries and—what one must call, for want of a better term—the New Russian Decorative Art, the majority of Western Europeans had but little notion of the artistic genius of this people. It was a happy idea on the part of the organising committee to exhibit the two side by side, thus giving those interested the opportunity of judging for themselves how perfectly in har-

mony with the decorative feeling of the peasant the new movement is.

Helen Polénoff (whose death two years ago proved so great a loss to Russian art) was the first to realise that the decorative art of a country should express popular thought in popular language, and that if not expressive of the instinctive feeling of a people it lacked distinction and was of value only as suitable design, but not otherwise. With the knowledge she possessed of the history and archæology of her own land, she soon made herself mistress of the peculiarities and characteristics of peasant production, and thoroughly imbued her own original compositions with the national stamp.

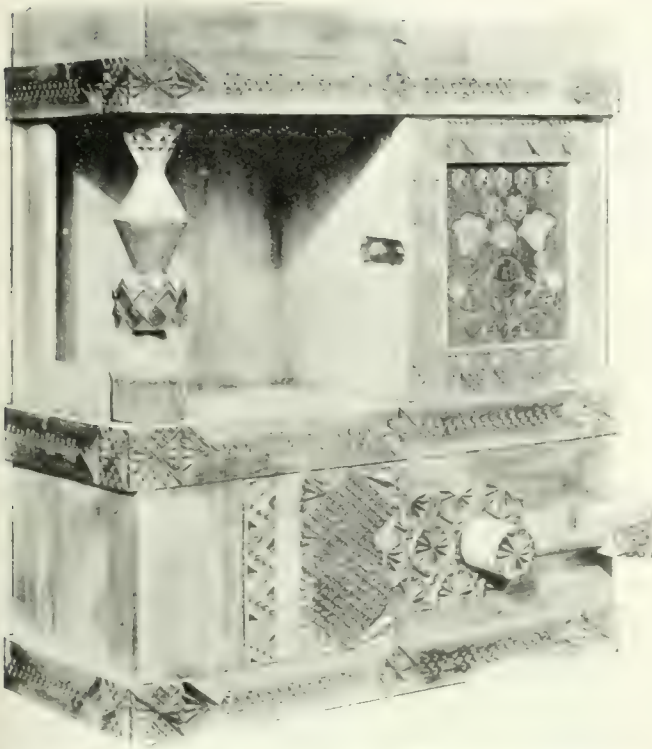
She led the way, and gradually became the guiding and informing spirit of a small group of Moscovite artists who turned their attention towards decoration with such success that the movement they started is likely to grow rapidly in importance and is bound, sooner or later, to make its influence felt beyond its own country.

The future of this decoration, which appeals both to the eye and to the fancy, lies in the fact that it deals more with colour than it does with line, and, with rare exceptions, deals with simple subjects simply treated. It seeks its inspiration in the very heart of life—in nature as seen through the eyes of the peasant, who is free from all the conventionalities of civilisation, and whose eye is unspoilt by the constant contemplation of the ugliness which is so unsparingly distributed around us. The real poetry of life is the peasant's birthright—he is in ceaseless intercourse with the splendour and mystery of ever-changing nature,



INTERIOR OF RUSSIAN BUILDING AT THE 1904
EXPOSITION WHERE THE NEW DECORATION WAS BORN

Russian Decorative Art



ÉTAGÈRE

DESIGNED BY HELEN POLÉNOFF

thread, the designs over a hundred years old, which are regularly handed down from mother to daughter. It is generally admitted that the embroidery and drawn-thread work furnish what is most characteristic, original, and important in old Russian art; but for quaintness and exquisite appropriateness their wood objects cannot be beaten. In the shape of the various vessels, as well as in their decoration, we feel that wood is a familiar and loved possession of this people, who still remain carvers rather than carpenters, preferring their primitive tools to any modern inventions in the labour-saving direction, when by chance they happen to meet with these.

With more than half of the enormous peasant population turning out domestic utensils and woven materials which are perfect treasures from the artistic point of view—though they are certainly far from “correct,” or what we call “finished”—it is not surprising that the group of Muscovite artists (including such well-known

therefore his art is spontaneous, sane, vigorous, and serene.

It may seem strange when writing of decorative art to refer to the Russian peasant; but, in order to understand the origin of this movement, it is necessary to realise the importance of the Rural Industries to lovers of all that is genuinely Russian. Through these the earliest expression of Russian art has been preserved intact. In some few villages near the large towns modifications may be observable; but in the depths of the country, as the peasant's forefather felt and expressed in by-gone days, so does he feel and express to-day. In other countries the rapid development of machinery and the intrusion of the railway has effectually wiped out cottage industries, except in some remote spots. In Russia the long period of intense cold which prevails all over the northern portion obliges the peasant to have some indoor occupation; instinctively, therefore, he decorates the material at hand, which he turns into the necessary utensils for daily use, disposing of these at the village fair, or, more rarely, at the nearest town. The women spin, weave, and dye their linen and woollen goods with vegetable dyes; they copy on their chemises—high-necked, long-sleeved garments—either in embroidery or drawn-



EMBROIDERY

DESIGNED BY N. LAVROV

EXECUTED BY THE WOMEN OF SOLOVKA

Russian Decorative Art



COLORFUL CARVED WOOD PANEL

BY CONSTANTINE KOROVIN

names as Helen Polénoff, Marie Jacouchikoff-Wéber, Nathalie Davidoff, Victor Vasnetzoff, Constantine Korovin, Alexander Golovin, M. Vroubel, and Sergius Malioutin) should have been roused to enthusiasm and fired with the desire to strike out on new lines. Quite unconsciously, for they are no theorists, they were actuated by two motives—the one a genuine love of their popular art, and the other the fear that the building of manufactories in the large towns would gradually kill the art crafts of the villages. By the different

members of this group nearly every form of decoration is expressed (I use the word decoration in its broadest sense, as opposed to applied orna-



EMBROIDERED PANEL

DESIGNED BY V. VASNETZOFF

(By permission of H. I. H. The Grand Duke Sergius)



EMBROIDERY BY NATHALIE DAVIDOFF

ment)—frescoes, furniture, pottery, embroidery, enamelling, book-covers and illustrations, wall-papers, toys, etc. Naturally, the artistic expression of each individual artist is largely influenced by his temperament. Some of them have cast off all restraint and indulge in almost riotous design; others accentuate the rugged, strenuous side; while the work of others, again, is remarkable for its reticence and delight of form and tone. So thoroughly have they impregnated themselves with the spirit of legend and fairy-tale as still told by the poet-peasant, so genuinely do they feel the absorbing charm of that atmosphere of old-world simplicity, with all that it contains of dream-like and weird reality—its mingled fancy

Russian Decorative Art

and belief—that their designs are distinctly national both in feeling and colour. This new movement is, in fact, an exaltation of the popular genius; and the designs of the artists are so perfectly executed because they answer to the inborn æsthetic sense of the village artisan.

It was in 1884 that Helen Polénoff first turned her attention towards design. This step was partly suggested to her by the fact that a friend, Mrs.

E. Mamontoff, was starting a school at her country place, Abramtsevo (near Moscow), to train peasant

boys to greater efficiency in wood-carving, so that they might have regular employment during the

winter months. The question arising as to designs for which there would be a demand (the intention being to dispose of the work in Moscow), Mrs. Mamontoff and Miss Polénoff decided to visit the surrounding villages for specimens of old wood utensils. Within a very short time they had gathered together a large and most interesting collection of salt-boxes, spoons, water-scoops, etc., from which Miss Polénoff sought inspiration before beginning her own compositions. So complete was her sympathy with and understanding of the artistic expression of the peasant, that the boys in the school took special pleasure in executing her designs, which were so akin to all they had been familiar with from earliest childhood. Two of her designs for carved wood, executed at the Abramtsevo school, are shown here (pp. 269 and 274). The shapes of étagère and settle are not copies from any existing pieces of furniture—for peasants possess no such luxuries—but they



EMBROIDERY

BY NATHALIE DAVIDOFF



"THE LOST CHILD"

BY MAKIE IACOUNHIKOFF-WEBER

LINEN APPLIQUÉ PANEL

Russian Decorative Art

are thoroughly Russian in construction, ornamentation and colouring; the latter, unfortunately, black-and-white has no power to convey. The horses' heads, as arms to the settle, are very distinctive;

the horse—the peasant's best friend, the faithful companion of the hero of epic legend—figures constantly on all kinds of objects, in an endless variety of shapes and attitudes, some of the old wood toy-horses bearing a strong resemblance to those met with on old Cypriot pottery.

The peasant-women of the village of Solomenka, in the government of Tamboff, have, so far, executed all the designs for embroidery of the members of this group, with the exception of the large panel



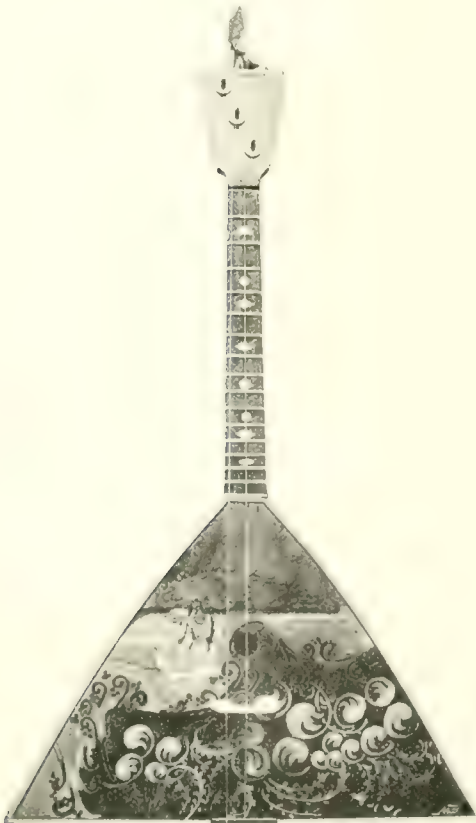
EMBROIDERY

BY NATHALIE DAVIDOFF

(p.270), especially designed for the purpose by V. Vasnetzoff, and worked by the ladies of Moscow for H.I.H. the Grand-Duchess Sergius, President of the Exhibition Committee of Russian Rural Industries.

The personal interest taken in the new decoration by the Grand-Duchess and her sister, the Tsaritsa, has undoubtedly contributed largely to its success. Among the many acquisitions of the two sisters was an embroidered panel sent to the late Queen Victoria by her granddaughter, the Grand-Duchess.

It was when visiting the village of Solomenka in 1891 (the year of the great famine) to see what could be done for the starving peasants, that Mrs. Vladimir Jacouchikoff, seeing how clever they were with their needles, resolved to help them to



BALALAICA

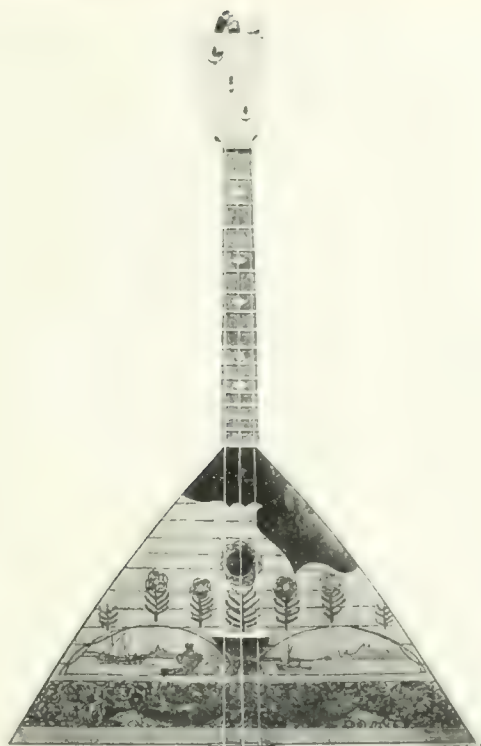
DECORATED BY M. VRAUELI



BALALAICA DECORATED BY NATHALIE DAVIDOFF



BALALAÏKA DECORATED BY SERGIUS MALOUFFIN



BALALAÏKA DECORATED BY CONSTANTINE KOROVIN



BALALAÏKA DECORATED BY PRINCESS TENEFF



BALALAÏKA DECORATED BY SERGIUS MALOUFFIN

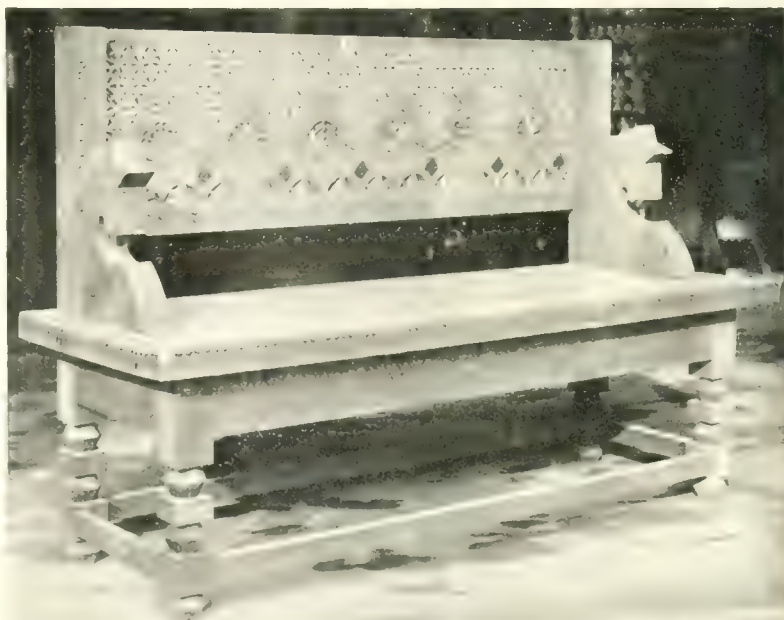


BOOK COVER

BY MARIEL JACOUCHIKOFF-WÉBER

white they left its natural tint. Towards the end of 1891, Miss N. Davidoff was induced by Mrs. Jacouchikoff to go to Solomenka, and so delighted was she with the natural taste displayed by these women, and their facility in plying the needle, that she, then and there, started to design portières, panels, reticules, etc., for them to execute. This modern element naturally led to the introduction of new colours (always obtained from vegetable dyes), and the revival of many stitches which had fallen into disuse. The panels by Nathalie Davidoff, here illustrated, give a good idea of the range of her artistic vision. For charm of colouring and a certain naïveté of expression it would be difficult to surpass her designs. She invariably uses two or three different colours of linen as foundation for her

help themselves by providing all necessary material, and by finding a market for their work in Moscow. She began by encouraging them to copy the old designs from their chemises on to squares of linen which could be used for table-covers, or on to lengths which could be made into curtains. They wove their own linen, spun their own thread, colouring these with vegetable dyes, principally indigo and marena red (the colour of their skirts); the only other colour they knew was a green, extracted from saw wort;



SEITE

DESIGNED BY HELEN TOLNOFF



SKETCH DESIGN FOR
RACING CUP. BY
GILBERT BAYES

(See London Studio, Vol. 1.)

embroideries, employing these in a semi-realistic way with great effect. The snow-scene with the izbas has its lower portion in white linen, while the upper is of a soft rose colour. The framing of the panels with linen bands is a quaint conceit.

The panel in linen appliqué designed by Marie Jacouchikoff-Wéber, *The Lost Child* (p. 271), deals with the popular superstition that the "laishii," or genii of the woods, lure the children on until they lose their way. Hiding behind the trees, they call, "Here, here!" until the child wanders deeper and deeper into the tangle of tree and luxuriant undergrowth in trying to reach the spot whence the voice calls. Most artistic in its entire absence of any appeal to the emotions made through the story side of the subject is this panel; it depends entirely upon its æsthetic fitness for the genuine feeling of sympathy evoked by it. Mrs. Jacouchikoff-Wéber superintended the dyeing of the linen, the difficulty of obtaining the exact shades of green required being most successfully overcome. The

cutting-out and placing of all the pieces necessary to the carrying-out of this large piece of work seems an almost impossible task, looking at it from the purely technical point of view: all of this the artist did herself, leaving simply the outline to be worked by Nastasia Ivantchouka, of Solomenka. The balalaikas illustrated are the property of Princess Ténicheff—a fervent adherent of the new movement—for whom they were decorated by the different artists. The balalaika—the Russian peasant's guitar—is of very ancient Slavic origin, its peculiar triangular shape showing its primitive character, and lending itself admirably to decoration. The peasants sing their popular songs, so full of melancholy charm, to its accompaniment, or recite in verse old stories, fairy tales, and occasionally extempore poetry. Except for the lack of colour, which, as in all the work done by this group, is extremely fascinating and subdued in tone, the illustrations render the decoration of these instruments most satisfactorily, so that no further comment upon it is needed.

NETTA PEACOCK.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Although in its general aspect the Exhibition of the Women's International Art Club, lately held at the Grafton Gallery, was a little depressing by reason of the low tone in which the majority of the pictures were painted, a number of interesting things sufficient to make the collection well worthy of note were to be found on the walls. Miss Anna Nordgren's grim but powerful studies of types of rugged humanity, Miss F. Moloney's landscapes, the pastels by Mrs. Jopling and Miss F. de Lisle, and the studies of animals by Miss L. Kemp-Welch, all deserved to be singled out for particular attention. Among the water-colours, too, there were to be noted clever drawings by Miss E. K. Burgess, a delightful little sketch of a dog's head by Miss Fairman, some designs by Miss A. B. Giles, and a dark, suggestive landscape by Madame Mesdag van Houten. The presence of these works certainly justified the existence of the show.

It was by no means the habit of Sir John Millais to make, as many other painters do, elaborate and careful drawings by way of preparation for the working out of his pictures. Except in quite his early years he limited his preparatory



MODEL FOR A YACHTING TROPHY BY MARY WILCOCK
(See London Studio-Talk.)





LANDSCAPE.

(Reproduction of Mr. José Weiss, Valentin & Co.)

BY JOSÉ WEISS

work to the slightest jottings, to mere notes of ideas rather than detailed diagrams of what he intended later on to translate into paint. Therefore the show of "Pictures, Drawings, and Studies for Pictures," recently opened at the gallery of the Fine Art Society must not be judged as a revelation of the preliminary stages by which his works were built up. These studies claim attention more as the spontaneous jottings used by a great painter to fix some idea that passed through his mind, and to prevent a thought capable of development from being forgotten. Considered from this point of view they have the greatest significance, and even what seems at first sight to be incoherence in them becomes instructive. As the Exhibition included also many of his childish efforts and two or three well-known early pictures, it had a definite historical value, as well as a high degree of interest to everyone who desires an insight into a remarkable artistic temperament.

Mr. José Weiss, whose landscapes are here reproduced, is French by birth and breeding, but English by naturalisation. It is about eight years ago since he gave up a life of business and made his home in England to become an artist. He had been from childhood a great admirer of

the Barbizon masters, and especially of Daubigny, whose methods in landscape painting have a certain kinsmanship with those of Mr. J. S. Sargent in portraiture. It seems to Mr. Weiss that the simple old methods of the Barbizon men are much sounder and fresher than most of the ways of work which are now being tried by landscape painters. He has a strong belief in the need of composition and construction, and his work, always frank and manly, is correct in value, fresh with air, and good in tone and colour. His first real success was gained at the Paris Salon in 1899, when a picture entitled "February" was very well received. Since then his progress has been steady; and we hope that success will not tempt him either to paint too much or to make himself the slave of a few popular subjects. Mr. Weiss now lives in Sussex, near Arundel, in the midst of landscapes that possess a charming variousness.

We return again in this number to the subject of sporting cups and trophies, giving a couple of new suggestions. Miss Mary Wilcock, in her model for a yachting trophy, is represented by a design that is somewhat heavy, somewhat stunted, but in it she suggests with cleverness the wind and the movement of waves, and the defects of proportion may

be remedied without difficulty. Mr. Gilbert Bayes, a gold medallist in sculpture of the Royal Academy Schools, gives a spirited rough sketch of a racing cup. The bowl would be carried out in silver, the handles and the stem would be made partly of silver, partly of green stone, and small circles of applied enamel would repeat this green colour on the lid.

An excellent drawing of oxen's heads, reproduced opposite, will recall to a great many minds the work of Troyon's pupil, Van Marcke, an artist who died a few years ago, after winning for himself a world-wide reputation by the vigour and the dewy freshness of his cattle-pieces.

EDINBURGH.—On March 20 the general assembly of the Royal Scottish Academy elected Messrs. Gemmell Hutcheson, E. A. Hornel, and William Walls to the rank of associate, and, on the whole, the selection gave satisfaction. While Mr. Hutcheson carries on the tradition of the older Scottish *genre* painters as regards subject, and in so doing embodies feelings definitely Scots, which in literature have representatives in Barrie and the "Kailyarders," his work is marked by the more modern regard

for ensemble and atmospheric effect. He has considerable technical power, composes well, and seems likely to improve on his past. Much the same is true of Mr. Walls, an animal painter, whose election came as something of a surprise to those not "in the know." Mr. Hornel, however, provided a much greater surprise by declining the proffered honour. For long his art has been a distinctive feature wherever it appeared; and his election was hailed by his own friends and by all who have the best interests of art in Scotland at heart as thoroughly well-deserved. As Mr. Hornel has been a regular exhibitor in the Academy's exhibitions, and those supporting his claims understood that he was willing to be elected, his refusal is all the more surprising. But, doubtless, he has his reasons, and one can only regret that he has not seen his way to strengthen the Academy by accepting its associateship.

A question of wider interest than acceptance or refusal of associateship by any individual was brought into prominence by the recent election. This is the eligibility of women for membership. It does not seem to have been clearly decided, and it is said that legal opinion is being taken, but the Academy Council accepted nomination of a num-



LANDSCAPE

(By permission of Messrs. B. N. & Co., Valentin & Co.)

BY JOSÉ WEISS



"OXEN" FROM A DRAWING IN
LEAD PENCIL BY VAN MARCKE

(The Oxen of the Bible)

ber of ladies, including Mrs. Traquair, Miss Cameron, and Miss Meg Wright, all of whom are artists of distinct gifts. Considering Academic tradition it is perhaps needless to say that no woman was elected, but the fact that Mrs. Traquair received only a small measure of support is eloquent of the narrowness of ideal which cramps the minds of many painters. Probably three out of four of those voting had not taken the trouble to see the mural decorations—that they were the work of a lady was evidently enough for them—which have earned Mrs. Traquair a great reputation among those who have. The R. S. A. is to be commiserated upon having lost an opportunity of showing that it is really interested in the arts.

J. L. C.

LIVERPOOL.—Many art lovers here are depressed by the threatened dispersal at an early date of the unique collection of Japanese art gathered by the late Mr. J. L. Bowes. During his lifetime his private museum at Streatlam Towers was always generously thrown open to public view. Besides the streams of visitors on ordinary weekdays, many who rarely are able to enjoy museums and art galleries were



DOOR

BY SCHILLING AND GRAEBNER



WALL

BY SCHILLING AND GRAEBNER

permitted the pleasure of attending Sunday exhibitions, which frequently were made extremely interesting by the lucid descriptions given in the most unassuming manner by the owner of these treasures to groups of appreciative listeners, while he unlocked the cases and handed around for inspection some of his finest specimens.

The major part of a lifetime was devoted unceasingly to the task of collecting, with unstinted expenditure, every kind of specimen that would best illustrate each branch of Japanese art—to arranging, eliminating, adding, re-arranging, and cataloguing, with proper grouping and in chronological order, by the aid and advice of many native artists and experts, so that the collection achieved the reputation of being one of the finest of the kind in Europe.

The educational value of this museum stamps it as worthy of a permanent place amongst the municipal institutions, and as private subscriptions are flowing in towards its projected purchase, it is hoped by many that a sufficient sum may be forthcoming out of Corporation funds to complete the necessary amount before the break-up and dispersal of the collection can occur.

H. B. B.

DRESDEN.—The accompanying illustrations will help to make the readers of *THE STUDIO* acquainted with decorative architectural work as it is produced in Germany to-day. Messrs. Schilling & Graebner are the authors of some of our most prominent recent structures. They began,



DOOR

BY SCHILLING AND GRAEBNER

as they could not well avoid doing, owing to the conservative tendencies of their employers, by reproducing former styles of architecture and gradually rejuvenating them.

The spread of the Arts and Crafts movement all over the world has been enormous, even in Germany, within the last couple of years. It has completely broken the bonds of tradition, and has made many people willing to receive and sanction modern principles and notions who heretofore believed firmly that art in architecture could manifest itself solely by the copying of old famous buildings. Early in 1897 our Church of the Holy Cross took fire, and it was completely gutted, nothing but the bare walls remaining standing. It is a venerable building, a landmark, a figure in the history of Dresden, and one would have supposed



DOOR

BY SCHILLING AND GRAEBNER



DOOR

BY SCHILLING AND GRAEBNER

that public and clergy would have insisted upon having it rebuilt exactly on the old lines. On the contrary, the work was entrusted to Schilling & Graebner, and they were left free to conduct it as they saw fit. Thus it is now a most interesting example of an attempt to modernise an old shell; and it is the first attempt, in Germany at least, to apply a modern style of decoration on a grand scale.

Like most of the newest artists, Schilling & Graebner are very versatile. Besides planning and constructing houses, they design all the decorations and model the sculptured work. As some of this in the church mentioned consists of statues, they are really as much sculptors as architects.

I suppose English architects have no idea of the way their colleagues are handicapped here. For example, within the city pales none but stone (or iron) staircases are allowed; you may not place your house within your lot where you like, but must keep it in a line with your neighbour's; rooms must be of a certain height in proportion to their size, and so on. This has

naturally brought it about that all private houses display to a great degree barren conformity. Architects who are now endeavouring to build houses according to new ideas, to meet the wishes of their employers, and erect something especially adapted to his mode of living, have to fight for every nook, for everything out of the common arrangement. This, doubtless, has been one of the causes why German domestic architecture has not developed so promisingly as that of other countries.

Schilling & Graebner have recently finished a house for Gerard Hauptmann here. Hauptmann is Germany's foremost dramatic author. Among his popular plays there is one, "*Die versunkene Glocke*," which is full of fairy mythology. In designing the decoration of Hauptmann's Dresden residence, Schilling & Graebner have tried to weave reminiscences of this fairy poetry about it. They have been clever enough to keep within strict bounds and merely hint at their subject, not



VASE

BY PH. WOLFFERS



WAIST-BELT BUCKLE

BY PH. WOLFERS

thrust it offensively into every one's face. It goes without saying that they borrowed only such motives as would readily yield themselves to decorative treatment, and the effect is very pleasing.

H. W. S.

BRUSSELS.—The club known as "Le Cercle pour l'Art" recently gave a most interesting display in the galleries of the Musée de Bruxelles. Specially remarkable was the exhibit of V. Rousseau, the sculptor, which included a charming group of two sisters, a life-like bust, a statuette of a youth, and an expressive fragment, called *Le Drame Humain*. M. Braecke contributed a group of fisherwomen; M. de Rudder a series of earthenware masks and a skilfully-designed commemorative *plaque*. M. Ph. Wolfers had several show-cases, containing waist-belt buckles, hair ornaments, combs, neck-pendants, necklaces, etc., together with a vase and an electric lamp, in the form of an ivory statuette, enriched with gold and enamels.

The painters, R. Janssens, A. Hanotiau, and O. Coppens showed their well-known studies of Flemish houses, silent and well-ordered; MM. F. Baes and Vanden Eeckhoudt contributed portraits; MM. Vierin, Viandier, and Hamesse, landscapes; M. A. Lynen, typic illustrations; and M. Ottevaere a delicate water-colour. A tapestry design

by M. Fabry showed great skill in design, while a panel, *brodé au passé*, by Madame de Rudder, had much merit in its brilliant colouring.

The weekly exhibitions of the "Cercle Artistique de Bruxelles" continue to attract numerous visitors. Prominent among the works displayed have been the bright *morceaux* by M. D. Oyens, the landscapes by M. Jeffreys, the brilliant flower-pieces by Mlle. Rouner, the sea-pieces and sky-studies by

M. Marcette, the animals and portraits by M. and Mme. Bernier, the clever and sparkling water-colours by MM. Stacquet and Uytterschaut, and the paintings—gay or grave—of MM. Charpentier and Speekaert.

Great was the success of the annual exhibition of the Brussels Society of Water-Colourists in the



HAIR ORNAMENT

BY PH. WOLFERS

galleries of the Musée. The critics were unanimous in their opinion that never before had they seen so remarkable a display. Among the works shown were many of great merit, notably those of MM. C. W. Bartlett and G. La Touche. Perhaps the best painting in the exhibition was *L'Enterrement*, by the first-named, a work which has been bought by the Belgian Government for the Brussels Gallery. *La Tasse de Thé* and the *Portrait d'Octave Usanne*, by La Touche, displayed the sumptuous sense of colour which characterises his work.

Among the other foreign artists who habitually exhibit at these salons were Mme. Clara Montalba, with several of her delicate Venetian scenes,

M. Van der Waay, and M. H. Von Bartels, whose water-colours have all the effect of oils.

Several effective members of the Society were also seen to advantage, notably M. Henry Stacquet with his *Marine à Scheveningue*, reproduced in the March number; M. Constantin Meunier, M. Fernand Khnopff, abstruse as usual; M. M. H. Cassiers, M. A. Delaunoy, M. Hegemans, MM. Uytterschaut and Titz, together with MM. Claus Marcette, Lynen, van Leenputten, Pecquerant, Smits, J. and the late A. Devriendt—the last-named being the lamented Director of the Society, exhibiting for the last time.

Two new effective members of the Society, MM. Baertsoen and F. Charlet, made a sensational first appearance. The first-named showed some Dutch scenes, rich and striking in colouring, while the other was represented by several Flemish studies treated in impressively sombre manner.

At the last Salon of the "Libre Esthétique" the space reserved for works of applied art was considerably diminished; nevertheless, small as it was, the display contained much that was interesting, notably the ceramics of Bing and Grondhal, and those from the "Art Nouveau" and the "Amstelhoek"; the enamels on copper by Rapoport; the glass-work by Kolo Moser, the Viennese Secessionist; the bindings by Miss Agnes Ashbee; and the well-known medallions by A. Charpentier. These were the foreign representatives, while from Belgium came the incised and coloured leathers, very rich and striking in effect,





"LA MINE," BY
C. MEUNIER

by M. H. Gérard and Mme. C. Voortman; the somewhat laboured jewellery of MM. Feys and Strydonck, and the tin and bronze work of Mlle. J. Lorrain, whose display was quite remarkable for a newcomer.

The Director of the Exhibition, M. Maus, had got from Paris a large number of excellent works, including three Monets (among them his superb painting, *L'Inondation*), four Vuillards (finely-toned and agreeably treated interiors), several C. Pissaros (works of extreme sincerity); and there were examples of M. Denis, Cézanne, d'Espagnat, and Lebourg. From Paris also came a noteworthy collection from the studio of the Belgian artist, Th. Van Rysselberghe—paintings done in bright and joyous colours, but at times rather too systematic in execution, and a number of careful engravings and drawings.

M. E. Claus contributed numerous landscapes, luminous and clear as ever, including the large canvas *Le Passage des Vaches*, of which a reproduction appeared recently in THE STUDIO. M. Baertsoen exhibited several broadly painted scenes from provincial towns, while M. Delaunois displayed a dramatically handled *Intérieur d'Eglise*.

The drawings were many and varied, and included specimens by G. Lemmen, Donnay, Mertens, Mlle. Dause, and Herman-Paul. One also noticed some decorative designs by M. Combaz, and several curious little fired ceramics by Mlle. Boch.

That admirable sculptor, V. Rousseau, showed his pure and delicate style in an exquisitely beautiful bronze statuette, and in other works; and M. P. Dubois was represented by a fanciful bust in ivory and silver (now reproduced) and a powerful portrait bust in marble. But the most remarkable thing in the way of sculpture was C. Meunier's high-relief, *La Mine*, a portion of his *Monument au travail*, of which an illustration is also given. The great artist has been exclusively engaged on this work for some years past. When finished it will form the fitting crown of a laborious life.

F. K.

BUDAPEST.—There was recently opened here an International Exhibition of Modern Art, which is the most notable artistic manifestation of the kind we have yet seen in Hungary. The display has been initiated by the National Salon, and was held in

its galleries at the Palace of Count Cziraky. The President of the National Salon is Count Jules Andrassy, and M. Jean Hock one of our deputies. The exhibition devoted much of its space to French artists, while English art was worthily represented by Messrs. Brangwyn and Alfred East. The organisers of this undertaking were MM. G. Mourey, correspondent of THE STUDIO in Paris, and Feri de Szikszay, *sociétaire* of the National Salon, whose delicate picture, *Conte de Printemps*, was reproduced in THE STUDIO of September last.

VIENNA.—After giving an exhibition of its most famous Dürer drawings, the Albertina Gallery has now thrown open to the public gaze its treasures in the shape of original drawings by Rubens and his school. The organiser of the display is Herr Meder, the Conservator, who has arranged these interesting works in admirable order, so that in many instances we are able to follow the course of the artist's thoughts from the first studies to the finished oil paintings, which are shown here, for the sake of comparison, in the form of engravings.

By this means we clearly see how Rubens used one and the same sketch as the basis of several pictures. He worked on the principle of employing certain types as a ground-work, so to speak, especially in his religious paintings. As for the nature of his compositions, Rubens was all for variety, and this it was which made him so brilliant a representative of the *baroque* period of art in which he flourished—an age showing no traces of the Renaissance, whose *motifs* were kept within narrower and, consequently, severer limits.

H. T.

MELBOURNE.—Mr. Fred McCubbin chose the month of November for his "one man" show, and surprised us with a number of well-painted portraits, which are known to be excellent likenesses. Mr. McCubbin has hitherto taught us to look upon him as a landscape painter, and it was somewhat difficult to detach ourselves from that idea, and to study him from the point of view of a portrait painter. But that he is justified in assuming this rôle his work at once convinces us. He has put before us not mere portraits but studies of character, as is testified by the portrait he has executed of his brother painter Señor Loureiro, and also by those of Mr. Louis Abrahams, and Mrs. Edward Scharf. All things

being equal, Mr. McCubbin should gain a high place for himself in this class of work ; and the fact of his taking a high place as a painter of portraits is reassuring, as we are soon to lose our best-known portraitists, Mr. John Longstaff and Mr. E. Phillips Fox, both of whom are leaving for Europe. At the Adelaide Exhibition, which opened in the Spring, a landscape by Mr. McCubbin was bought for the South Australian National Gallery.

The New Century had a glad beginning at Sydney, and amongst other efforts to stamp the memory of its birth upon the minds of the Commonwealth, the two Sydney Art Societies inaugurated two exhibitions of pictures. It is a little early in the Commonwealth's history to look for a welding of two art societies into one, or we might have had a really memorable display of art work. As it was, we fell short of what we might have achieved, notwithstanding that the various painters were well represented. The State of Victoria sent of its very best. The trustees of the Sydney National Gallery purchased a portrait of the Australian poet, *Henry Lawson*, by Mr. John Longstaff; a portrait of a *Lady in Black*, by Mr. G. Phillips-Fox; and a landscape, entitled *Nearing the Township*, by Mr. Walter Withers. The Wynn Prize was awarded to a landscape, *Still Autumn*, by Mr. Walter Withers. This is the second time that the Wynn Prize has been given to this painter's work.

The town of Geelong has been successful in starting a picture gallery of its own. The initial purchase was *The Bush Burial*, by Mr. Fred McCubbin, which was bought by subscription, the people of Geelong responding handsomely to an appeal by Mr. Sayer, who was one of the prime movers of the art effort, and who helped to inaugurate the first exhibition of pictures held in Geelong. The necessary sum was soon collected, and this representative work by Mr. McCubbin was accordingly secured to the gallery for all time.

REVIEWS.

Catalogue of the Morse Collection of Japanese Pottery. By EDWARD S. MORSE. (Cambridge, U.S.A. : Riverside Press.)—Collectors of Japanese pottery have long been anxiously awaiting the publication of this work, and its appearance will assuredly be greeted with enthusiasm by all who possess a genuine appreciation of the potter's art. It has been evident to those who have seriously undertaken the study of Japanese craftsmanship,

that an immense field for profitable exploration lay in the ceramic productions of the country, and more especially in those objects made by the Japanese for their own use. For nearly 300 years porcelain has been exported from Nagasaki to Europe, and the numerous public and private collections of old Imari-ware testify to the ability displayed by the native potters in accommodating the nature of their productions to the taste of their Dutch customers. Since the opening of the treaty ports of Kobé, Nagoya, and Yokohama, the buyers of the European mercantile firms whose business it is to export Japanese industrial products have not been slow to impress on the Japanese the taste of the Western people for showy ornamental objects; and the Japanese, with their wonderful powers of adaptation, have so modified their manufactures as to suit the requirements of their patrons, and the Kutani, Awata and Seto kilns have contributed hundreds of thousands of objects for the adornment of European and American homes. Of these productions, which are ever undergoing changes in form and decoration to suit the cheapening requirements of modern trade, all the world is more or less cognisant; but of those other wares which for centuries have been made in accordance with native requirements and solely for native use, we have, until recently, known and seen but little. Rough-looking bowls, without any painted ornament, small glazed jars with ivory lids, quaint unsymmetrically-shaped pots and dishes, have occasionally intruded themselves in shipments of finely-painted and gilt *garnitures de cheminée*, and have been thrust aside by the European shopman as altogether too rude in material, form, and general appearance to suit the fastidious taste of the wealthy buyer. The poor artist has, perhaps, discovered these despised objects and rescued them from dust and neglect, the delighted shopman being ready to rid himself of such humble-looking objects, even at a tenth of their cost. But the lucky purchaser has taken them home and learned to cherish them as they have become more and more familiar. They seemed to speak of another world or artistic thought, a world in which people were content with simple and truthful expressions, and took no delight in pretension and artificiality—a world in which pottery was not ashamed of its earthy origin or of the human fingers that fashioned it, but was content in the satisfactory fulfilment of its mission—a world where a flower vase being needed, it was made of such a form as to be entirely suitable for the purpose, and

Awards in "The Studio" Prize Competitions

not fashioned so as to vie in colour and decoration with the blooms it was destined to display; where a vessel being required to hold hot water, it was constructed to do so, to retain the heat for a long time and to be handled without hurt to the fingers; where, in short, the æsthetic sense was subservient to the utilitarian and yet able to raise the utilitarian from the vice of the commonplace.

It is of the native Japanese pottery, where so much real æsthetic charm may be found, and not of the pottery made expressly for export that Professor Morse treats. His book, though modestly called a Catalogue having reference to the collection formed by him in Japan and now displayed at the Museum of Fine Arts, Boston, is much more than a catalogue; it is a treatise—the outcome of twenty years of close and loving study.

To give some idea of the extent of this work it may be mentioned that 5,324 separate objects are more or less fully described. These are arranged in forty groups, a photogravure illustration of each group being given in addition to a large number of other plates, in which notable examples are reproduced upon a larger scale. Besides these illustrations, over fifteen hundred potters' marks are given in the text. Introductory chapters are devoted to sources of information, the various methods and subjects employed in decoration, and the principal uses to which the various articles in the collection were destined. In the catalogue itself, the author prefaces his descriptions of the objects with short accounts of the various kilns and most noted potters.

It must not be supposed that the whole of the Morse collection can lay claim to artistic distinction. In its formation, attention has been given to the acquisition of examples representing all the centres of the industry, and it naturally contains many objects in which beauty or perfection of manufacture is not prominent. But the collection is, nevertheless, rich in the possession of numerous choice and authentic specimens, including by far the largest portion of the Ninagawa Noritane specimens figured in the famous work entitled "Kwan Ko Dzu Setsu." No attempt has been made to assign the various specimens of Kenzan wares to their respective families or to afford a clue to the detection of forgeries. But little help is given to the collector of Ninsei, and the *amateur* of Seto will find scant assistance in the classification of his *cha-ire*. The settlement of such details is, however, beset with so many difficulties, and the testimony of

Japanese experts is so continually at variance, that it is not remarkable that the author should have shirked the responsibility he would otherwise have had to assume. On the other hand, the collector will find reference to some varieties of wares the very names of which have hitherto, in all probability, been unknown to him. The task which Professor Morse has set himself has been executed with consummate ability. No other living man could have done it so well. It is a monument of scientifically conducted research, joined to a delicately adjusted appreciation of Japanese characteristics and knowledge of the Japanese themselves. The book will hereafter be looked upon as the standard work upon the subject, and it should find a place on the shelves of every art library in the world.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

ILLUSTRATION FOR ÆSOP'S FABLES.

(B IV.)

Owing to the fact that several competitors used the pseudonym "Satyr," the drawing that won the second prize in the above competition was erroneously attributed to Mr. Jeffrey Waddell instead of to Mr. Frank Todd, 20 Bromford Lane, West Bromwich.

DESIGN FOR AN EMBROIDERED PANEL OF A FIRE SCREEN.

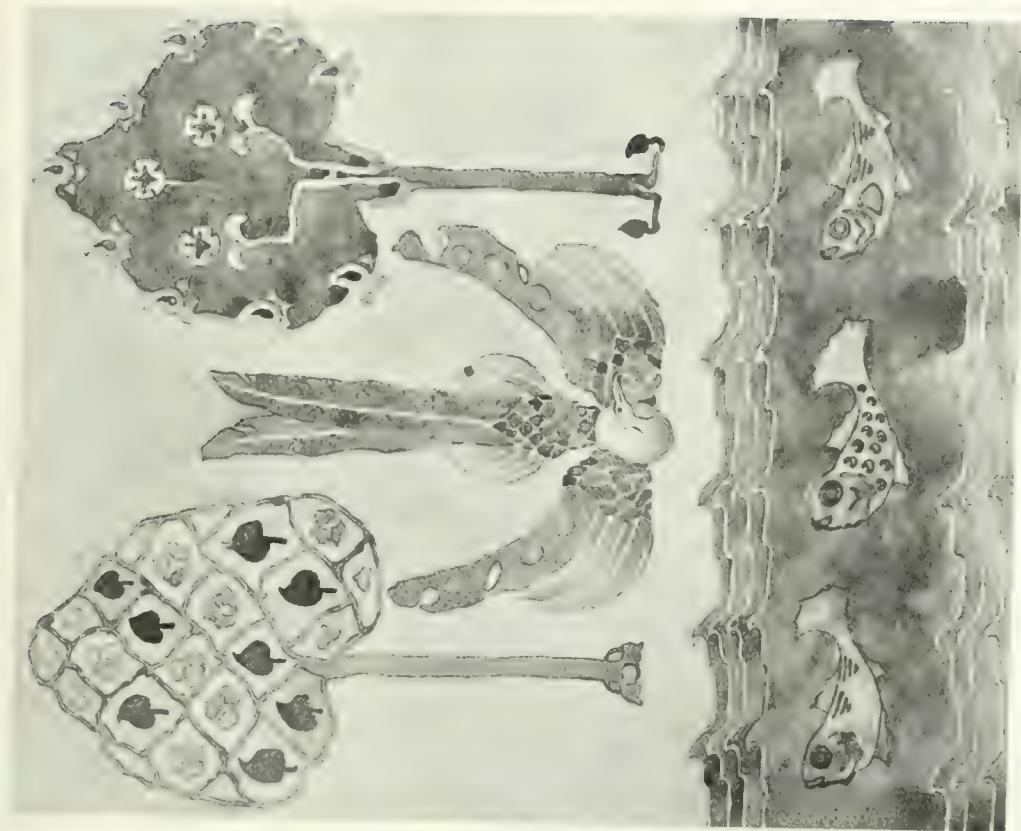
(A V.)

The FIRST PRIZE in this Competition (*Two Guineas*) has been awarded to *Halbar* (Harold Charles Bareham, 4, MacFarlane Road, Shepherd's Bush, London).

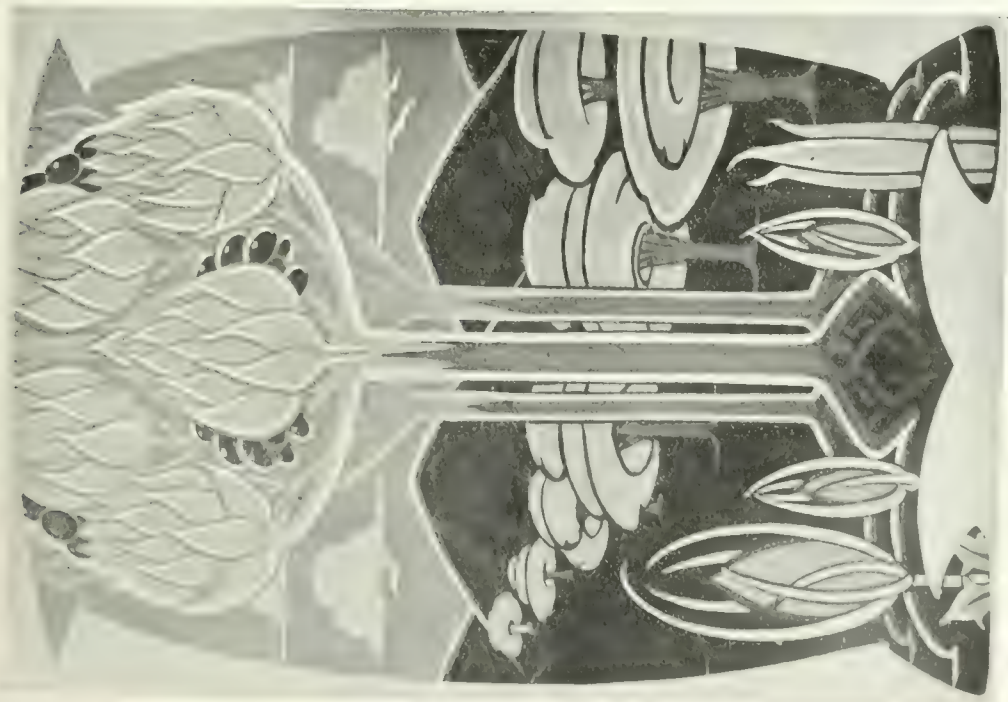
The SECOND PRIZE (*One Guinea*), to *Undine* (May A. Watson, 5, Newington Terrace, Broughty Ferry, N.B.).

The following have obtained honourable mention:—*Lisbeth* (Margaret E. Stephenson); *Teuton* (Isabel Bonus); *Curlew* (Lennox G. Bird); *Isca* (Ethel Larcombe); *Horty* (Frederick Charles Davies); *Granny* (Mary E. H. Kenrick); *Fram* (M. E. Hamilton); *Chris* (Christine Gregory); *Arcturus* (Marguerite Igglesden); *Blencathara* (Constance Mary Hopkins); *Parrot* (Florence Harrison); *Nemo* (Edward Henry Rouse); *Honor* (A. M. Appleton); *Kitty* (Kate Potts); *Ticky* (C. Jacques Housez); *Tracy* (E. Alice Hewitt); *Tobias* (Harold W. Markwick); and *Kath* (Kate A. Howes).

The results of Competition B V. will be published in a future number.



SECOND FRIEL (COMP. A. V.)



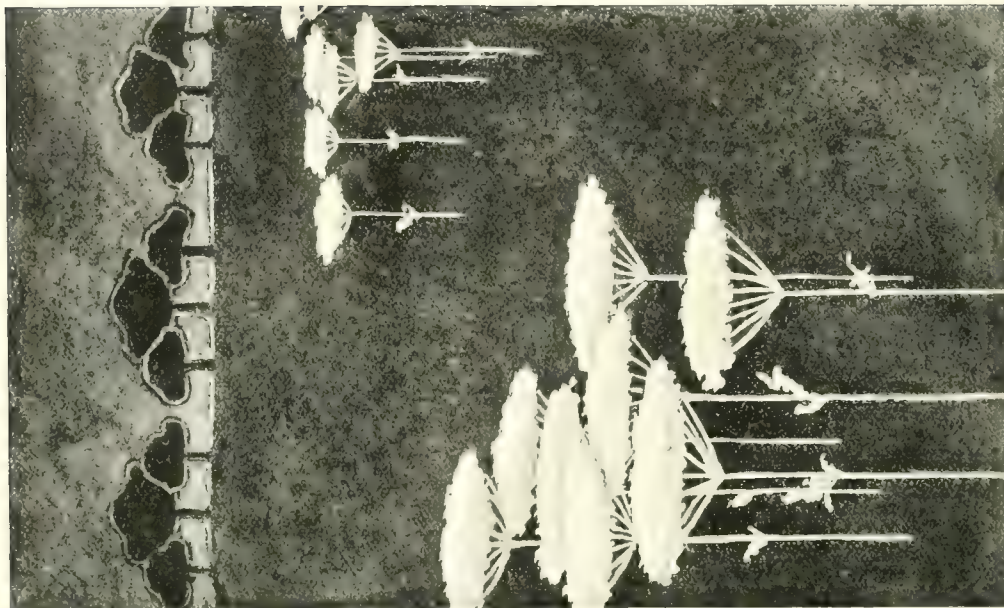
"HALLER"

COMP. A. V.



HON. MENTION (COMP. A. V.)

"LISEBETH"



HON. MENTION (COMP. A. V.)

"TEUTON"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (OMP. C V.)

"STOLLBERG."

DESIGN FOR THE COVER OF A BOOKLET (B VI.)

The PRIZE in this Competition (*Five Guineas*) has been won by *Shamrock* (Miss Florence H. E. Sanderson, The Rectory, Winchfield, Hants).

Honourable mention has been awarded to the following; *Isca* (Ethel Larcombe); *Pan, A.* (Fred. H. Ball); *Albaia* (John S. McGinty); *Frollo* (Alice Maud Fabian); *Scout* (B. H. Smale); *Delft Ware* (Dorothea Sheldon-Williams); *Ita* (Miss E. M. Smith); *Labour* (J. J. Damme); *Die Neuzeit* (Tom C. Dugdale); *Joy* (John Oswald Jones); *M. S. T.* (May Seddon Tyrer); *Honor* (A. M. Appleton); *Higgam* (Amy K. Browning); *Boul Mich* (Percy Green); *Ivy* (Ivy M. James); *West*

Countryman (Edward H. Atwell); and *Nerissa* (Gladys Morris).

VIEW OF AN OLD STREET. (C V.)

The FIRST PRIZE in this Competition (*One Guinea*) has been awarded to *Stollberg* (R. Proessdorf, Bayr. Strasse 42, Leipzig, Germany).

The SECOND PRIZE (*Half-a-Guinea*), to *Vindobona* (Lieutenant Fritz Ghiglione, Schrotzbergstrasse 6, Vienna).

Honourable mention is given to the following:—*Næs* (Harold Evers-Swindell); *Zero* (Miss G. F. M. Hopkins); *Cannek* (J. P. Hodgins); and *Hepatica* (Bessie Stanford).

THE LAY FIGURE. IS THE VICTORIA MEMORIAL TO BE A FIASCO?

"I CAN illustrate my point," said the Critic, "with a story that is told about Thackeray and Millais. When Thackeray was editing the 'Cornhill Magazine,' he asked Millais to write a paper on art. The painter did not rise to the occasion, for he feared that his grammar and his spelling had retained a certain freakishness of youth. But Thackeray laughed at this excuse, and, with a mild oath and a little common sense, tried to get rid of it. He had several fools in his office who could spell and write correctly, and what he needed was a man who had something good and fresh to say. May not this be applied with justice to the Victorian Memorial?"

"Certainly it may," said the Man with the Briar Pipe. "The nation's real need is to find a someone whose ideas on this question of a Queen Victoria Memorial are the very best that can be obtained by a general appeal to the whole Empire. It is not for us to consider the status or the age of the person from whom the ideas may come. He may be a venerable artist like Mr. G. F. Watts, or an architect of known name, or a student still in the schools, or some young soldier in the war of art who at the present moment is down-at-heel in spirit owing to debts and disappointments. Whatever he may be, the chief and necessary thing is to find him by open competition. Once found, it will be no difficult matter to add to his scheme, if necessary, as much architectural grammar and spelling as may be deemed requisite."

"I am quite of your opinion," cried the Architect, warmly. "The whole question is one of justice both to Queen Victoria and to the memorial love that would commemorate her for all time in a noble realisation of itself in art. To do this, undoubtedly, is a thing of extreme difficulty, and it has been made the more difficult by the unwisdom shown in the first decisions of the executive council. The first practical step ought to have been taken by the Government, without the least influence from the prejudices of any society of painters or of architects. The Government, as the trustee of the Empire over which Queen Victoria ruled so well and so long, had no right to shelter itself behind the likes and dislikes of an executive council. Its plain duty was to invite the art-workers of the whole Empire to prepare schemes and sug-

gestions, and plenty of time should have been allowed for this all-important gestation of ideas. Yet I cannot but remember that all the most progressive races of men have been hasty, irrational; they have reaped their experience in rough-and-ready actions, and not in well ordered trains of completed thought; and we British have had to pay the price of this in art, as scores of public monuments bear witness. We not only commemorate in haste, but, as a rule, we feel ashamed very much at our ease and leisure."

"Pessimism!" laughed the Journalist. "Too much thought is as bad for a nation as it was for Hamlet. It leads to wrong actions, as in the case of the executive council of the Queen Victoria Memorial. This good council has thought itself into the comical belief that it is infallible. Having made choice, after due consideration, of a sculptor and a handful of architects, not one of whom belongs to the young generation, the council prophesies thus: 'From these men alone we shall get the very best that the Anglo-Celtic genius can give us in the way of a National Memorial.' Genius, as we know, like Una's beauty, can and does make a sunshine in a shady place, but we do not know every one of the shady places that are thus illumined. All the genius in a country does not discover itself at once, not even to the self-assumed omniscience of a highly respectable executive council."

"You may go further than that," said the Critic. "Even if England possessed at the present time a Michel Angelo, there are two reasons that should induce the public to make the Victorian Memorial an open competition. First of all, very great men have proved themselves second-rate in subjects imposed upon them; and, secondly, strong incentives of a national kind are now so rare in art, that it is lamentable folly not to make the utmost of their productive influence. To stir into healthful rivalry at the same moment all the creative genius in art that a far-scattered Empire possesses, this without doubt is worth more than many scores of annual exhibitions; and who can say that of any competition restricted to a few men? Such competitions, quite justly, produce infinite discontent, for they rob thousands of their just claim to the privilege of doing their best in a national movement."

"In an open competition," said the Architect, "even the least capable not only does no harm, he benefits himself; and the best talent is certain to rise to the top, like cream."

THE LAY FIGURE.

MODERN BRITISH WATER- COLOUR DRAWINGS

OFFICES OF 'THE STUDIO,' LONDON,
PARIS, NEW YORK MCM



MODERN BRITISH WATER-COLOUR DRAWINGS.



ATHER more than a hundred and fifty years ago the foundation was laid of that great school of water-colour painting which plays a part of such importance in the history of British Art. Before 1750, it is true, there were in England many artists who used the water-colour medium with notable skill and complete discretion, but there was certainly no general movement in the interest of this branch of practice, and no sign that it was likely to become fashionable either with art workers or the public. About this date, however, several men of marked ability made a simultaneous discovery that they could with water colour obtain results of a most desirable type; and then and there they set to work to develop its possibilities, and to give it a standing among technical processes that it had never before occupied.

THE first and foremost of this group of artists was Paul Sandby, who has, with some justice, been called the Father of the British Water-colour School. He and his brother Thomas were draughtsmen of high repute, teachers who had a very considerable influence upon art education in the eighteenth century, and executants whose knowledge and taste deserve even now to be acknowledged as surprisingly accurate and well-balanced. Thomas followed the profession of an architect, and was the first Professor of Architecture in the Royal Academy; but Paul distinguished himself as a painter of landscape, figures, and portraits, and held more than one important post as an art master. During his lifetime of eighty-four years, from 1725 to 1809, most of the men whose names are inseparably connected with the earlier progress of water-colour painting in this country were born or flourished. Many of them were his pupils, and of those who did not come so directly under his influence a great number undoubtedly owed something of their manner to the example set by him in his own practice. A list of his contemporaries includes J. R. Cozens, George Barret, Thomas Girtin, John Varley, and Gainsborough, as well as Turner, De Wint, David Cox, William Hunt, Samuel Prout, and Copley

Fielding, all of them famous water colourists, whose activity in this branch of production had permanent results of the highest value. These, however, were only the stars in a company that was notable both for the number of its members and for the variety of its accomplishments; the minor parts were played with excellent discretion, and everybody concerned helped loyally in the evolution of an influential and consistent school, with aims properly understood and methods duly regulated.

THE reason why Paul Sandby stood out conspicuously among so many men of memorable power is to be found in the spirit with which he applied himself to the assertion of ideas which had not before been allowed to influence the practice of water-colour painting. He was really the first to break away from the conventions by which the art had been previously restricted and to show himself to be independent of traditions that were by no means calculated to make for sound development. Naturally, he was in much of his work guided by the spirit of the moment; but in a large proportion of what he produced he was clearly inspired by a much more liberal conception of artistic obligations. He was a sincere student of nature, and responded readily to the suggestions that he derived from her at first hand. In fact, he had two sides—the one marked by all the classicism that was the fashion of a period over-ridden by the delusion of the “grand style,” the other cleansed of mere mannerism and freshened by contact with the open air.

IT was this reminder of the worthiness of natural motives that he gave to the men about him, a suggestion, based upon his own honest beliefs, that was eagerly accepted by many artists who were capable of carrying further what he had begun and of establishing as an æsthetic principle what he advanced by way of conscious or unconscious protest against the customs of his time. His protest was the more readily endorsed because it was unexaggerated, a gentle hint of the necessity for change rather than a blatant attack upon everything that had hitherto been accepted as infallible. He showed a comparatively easy way out of a difficulty about which many men were becoming impatient, but he left to others the completion of a movement that was destined to change the whole course of British water-colour art.

THIS change was not merely in matters of theory and limited only to questions of subject selection; it was actually a reform in technical processes. Hitherto water-colour had been used as a simple accessory, as a device for giving an appearance of finish to black and white drawings. Its treatment was purely conventional

and referable only remotely to any observation of nature. The artists of the time made careful and elaborate designs, highly finished in pencil or crayon, and then tinted them lightly in accordance with certain set rules. Their method was much the same as is followed now by architectural draughtsmen: it was entirely without spontaneity, a self-conscious and formal trick of craftsmanship that made no demands either upon their powers of observation or upon their capacities for colour management, and depended for its success almost entirely upon a small faculty for decorative arrangement. The results arrived at in this way were, it is true, pleasing enough; but the limitations of the method were so definite that it is easy to understand why few of the greater men were disposed to make water colour a vehicle for expressing their deeper ideas. It suited them well enough for trivialities, but it was, they thought, by no means adapted for serious work, or for pictorial production of an ambitious type.

PERHAPS this want of appreciation was to some extent due to the use that a certain section of art workers made of the medium. There was at the time a fashion for publishing engraved views of places noted for their picturesqueness or interest, and the drawings prepared to guide the engraver were, as a rule, executed in the customary combination of line and tint. The water-colour painter then held the same sort of position that the photographer does now; he recorded facts for other people to use; and his excursions into original effort were viewed as scarcely legitimate. If he wanted to rank as an artist he had to work in oils. So long as he confined himself to the slighter process it mattered little what he did; his art was a subordinate one, and comparatively of no account, no matter what might be the skill with which he exercised it. People seemed to have forgotten that water colour was really the older form of practice, and that in the hands of the artists of the middle ages it had the highest possibilities; they judged it only by what they saw at the moment when it had degenerated into a mere appendage to other technical devices.

BUT by the end of the eighteenth century this misconception was rapidly disappearing, thanks to the exertions of the many painters who perceived what was needed to put new life into the neglected and mishandled art; a better judgment was beginning to prevail, and both the public and the artistic community were prepared to accept departures that a few years before would have seemed quite indefensible. From that time onwards there has been no pause in

the advance and expansion of water-colour painting. One by one the cramping conventions have vanished ; the narrow limitations of subject selection have given place to the widest freedom ; the restrictions of colour treatment have been abandoned in favour of the fullest harmonies and the most varied arrangements. Turner, De Wint, and David Cox, with many other splendid craftsmen, gave the most convincing demonstrations of the adaptability of the medium, and proved beyond dispute its value as a means of expression. They set an example that their successors have been glad enough to follow, and kindled an enthusiasm that has lasted to the present day. In their best things the protest that Paul Sandby was the first to voice received its most authoritative endorsement ; their manner of regarding and recording nature claimed a degree of attention that would never have been given to the limited observations of the earlier school ; and they prepared the ground for that wonderful growth of artistic enlightenment of which we are now enjoying the full fruition.

MODERN water colour owes, indeed, more than can be well explained to the initiative of the men who were at work a hundred years ago. From them it has derived its sincerity, its freedom from common-place mannerism, its variety of invention, and its ready responsiveness to wholesome suggestion. From them, too, come the particular tendencies which are so evident in the productions of living men. For instance, it is a matter of general knowledge that this branch of practice is much more in favour with landscape painters than with those who deal with the figure. This preference is doubtless due in some measure to the advantages which water colour, by its greater luminosity and delicacy, presents to the interpreters of atmosphere and ærial colour, but it is certainly to be ascribed also to the fact that the majority of the earlier workers concerned themselves with landscape motives. A few painted rustic subjects with figures, or compositions in which humanity played a part of some importance, but not many of these artists enjoyed anything like the professional success that was gained by the great array of students of nature among whom Turner was the dominating influence. All the development that has taken place in our school and has brought it to its present condition of solid prosperity, has not perceptibly affected the relation that one type of motive bears to the other. Figure painters we certainly have, whose work in water colour is sound enough ; we have, indeed, a quite appreciable proportion who touch the highest level of accomplishment ; but they are greatly outnumbered by the landscape men, and are, if

anything, relatively less numerous than they were when the traditions that are to-day held in respect were being brilliantly established.

IT follows, therefore, that in any record of contemporary water-colour work in this country the first consideration must be given to the landscapes. Their variety and their remarkable average of artistic quality prove indisputably that in the making of them no common convention is allowed to interfere with direct and spontaneous inspiration. Where they are referable to earlier authorities they show, at least, that they do not merely repeat, parrot-fashion, truths that were quite convincingly stated years before, and that they are honest attempts to bring up to date the spirit rather than the mannerism of another epoch. A touch of modern enlightenment, of present-day conviction, gives them independence and individuality. The influence of the past, with all its persuasive authority, does not fetter them so much that they cannot keep themselves in sympathy with the world about them, and be nothing better than anachronisms without vitality sufficient to justify their existence. They are records, rather, of the learning of the men who have studied closely the history of art, and know intimately the details of its progress, but yet have sufficient intelligence to realise that there is upon them an obligation to guard this progress from being checked or hampered.

BY way of example it is worth while to examine the landscapes of such painters as Mr. Wimperis, Mr. Thorne Waite, Mr. H. B. Brabazon, or Mr. A. W. Rich, for in them may be found reflections respectively of David Cox, De Wint, Turner, and such earlier masters as Varley and Girtin. In each case the source of inspiration is plainly perceptible, and the effect that the study of his great predecessors has had on the modern man is too evident to admit of dispute. Mr. F. G. Cotman, too, as might be expected from his ancestry, brings the traditions of the Norwich school to bear upon his effort ; and Mr. Bernard Evans allies himself obviously with the classicism of Barret, and J. R. Cozens. Yet there is not one of these artists that can be dismissed as a copyist or as a mere reproducer of ideas that he has conveyed from other people. Each has retained the characteristics and particular features of his æsthetic forefathers, but he has not on that account refused to adapt himself to conditions of professional practice that his ancestors knew nothing about. On the contrary, it is the combination of the dignity of other generations with the technical resource of our own times that makes the productions of these men, and of many others like them,

so instructive as object lessons in artistic evolution. It links together the various stages through which the art has passed, and points the direction in which coming changes must be looked for by everyone who is watching the course of events.

THERE is hardly less significance in the comparison that can be made between the early water-colourists and the painters who, without openly following them, are striving now to solve the same problems that these famous craftsmen were busy with a century ago. By this comparison the salient points of difference between the new and old forms of the same creed are sharply contrasted, but at the same time, whatever there may be of community of belief is brought into clear prominence. For instance, it is not difficult to recognise the old love of decorative elegance and studied arrangement under the apparently naturalistic manner of Mr. E. A. Waterlow, Mr. J. W. North, and Mr. Alfred East, or to trace the traditional atmosphere of romance in the compositions of Mr. Robert Little and Mr. Albert Goodwin. The veil of modern manner is, perhaps, slighter still in the works of Mr. Leslie Thomson, Mr. Aumonier, Mr. Frank Walton, Miss Clara Montalba, and Sir Francis Powell, who, with all their closeness of observation of open-air details, are designers to whom the exact spacing of the pictorial pattern is quite as important as the accurate rendering of relations of tone and subtleties of colour gradation. Even through the rugged realism of Mr. R. W. Allan, the illustrative correctness of Mr. G. C. Haite and Mr. C. J. Watson, the topographic minuteness of Mr. Fulleylove and Mr. Elgood, the familiar actuality of Mr. Herbert Marshall and Miss Rose Barton, and the disciplined carelessness of Mr. James Paterson, runs the same vein of decorative intention that connects all branches of the present-day practice with the school of a century-and-a-half ago.

IN those days, however, this decorative intention dominated and directed the art of even the most advanced men, and to it the strict realisation of nature was generally subordinated. Everything was designed with an eye to correctness of style, and if style and naturalism happened to clash it was almost always naturalism that suffered. But, as time has gone on, ways have been found to balance better the various elements of sound pictorial construction, and to combine with excellent taste many apparently incongruous qualities so as to produce a perfectly acceptable harmony. Certainly, in the realism of Mr. Wilfrid Ball, Mr. Eyre Walker, Mr. Lionel Smythe, Mr. Matthew Hale, Mr. Macbride, Mr. Moffat Lindner, and Mrs. Allingham, or in the frank directness of Mr. Claude Hayes

and Mr. Yeend King, to mention a few among the many painters of every-day motives, there is, at first sight, little to recall the fantastic vision of Turner or the strict formality of the Sandbys and their contemporaries ; yet even in such definite expressions of the modern idea the spirit by which British water-colourists have been inspired from the first makes its influence felt plainly enough. It has only changed its form, and has lost none of its strength by lapse of years.

BUT it is by no means as easy to connect the figure painters who are now in evidence with their few eighteenth-century predecessors. From the elegant rustics of Wheatley or the pretty artificialities of Cipriani, to the elaborate and learned compositions of Sir J. D. Linton, or the strongly realised studies by Mr. Clausen, is, indeed, a far cry ; and to compare the genre of Thomas Heaphy, or Joshua Cristall, with that of Mr. Walter Langley, or Mr. Austen Brown, is to mark a development that is quite surprising in its suddenness. There is, perhaps, something of Stothard's intention in Miss Kate Greenaway, or Mr. George Wetherbee, a little, possibly, even in Mr. Robert Fowler, and the sequence of ideas from Bonington and Cattermole, through Sir John Gilbert, to Mr. Byam Shaw, is certainly traceable, but to find the prototypes of Mr. H. S. Tuke, Mr. Edgar Bundy, Mr. Weguelin, or Mrs. Stanhope Forbes, would be a matter of considerable difficulty. Really, the modern figure work in water colour must be regarded as more or less an independent creation, and as being inspired hardly at all by any earlier practice. In the hands of men like Sir J. D. Linton, or Professor Herkomer, it approximates to oil painting in its strength and variety ; and treated as it was by Sir Edward Burne-Jones, and is by Mr. Napier Hemy, it loses its distinctive character and becomes almost indistinguishable from the rival medium. Of the artists who use it in this way a fairly long list could be made, a list that would include Mr. E. J. Gregory, Mr. Abbey, Mr. Wainwright, Mr. Hugh Carter, Mr. J. R. Reid, and other men whose drawings rank high in contemporary exhibitions. Still, in such productions is illustrated not the later stages of such an evolution as appears in the landscape work, but rather the beginnings of a new phase of art effort that will in time change the aspect of the whole of our water-colour school.

A. L. BALDRY.

INDEX OF PAINTERS WHOSE WORKS ARE ILLUSTRATED.

ALLAN, ROBERT W., R.W.S.	page 13, 14	MACBRIDE, ALEX., R.I., R.S.W.	page 55
ALLINGHAM, MRS., R.W.S.	„ 15, 17	MARSHALL, HERBERT, R.W.S.	„ 56, 59
AUMONIER, J., R.I.	„ 11	MONTALBA, MISS CLARA, R.W.S.	„ 60
BALL, WILFRID, R.E.	„ 18, 19	NISBET, R. B., A.R.S.A., R.I.	„ 61
BRABAZON, H. B.	„ 21	NORTH, J. W., A.R.A., R.W.S.	„ 62
BROWN, T. AUSTEN, A.R.S.A.	„ 22	PATERSON, JAS., A.R.W.S., A.R.S.A.	„ 65, 66
BUNDY, EDGAR, R.I.	„ 23	POWELL, SIR FRANCIS, P.R.S.W., R.W.S.	„ 49, 69
CLAUSEN, GEORGE, A.R.A., R.W.S.	„ 24, 25	RICH, ALFRED W.	„ 53
COTMAN, F. G., R.I.	„ 27, 31	SHAW, J. BYAM, R.I.	„ 57, 70
EAST, ALFRED, A.R.A.	„ 28	SMYTHE, LIONEL, A.R.A., R.W.S.	„ 63
ELGOOD, GEORGE S., R.I.	„ 29	THOMSON, LESLIE, R.I.	„ 73
EVANS, BERNARD, R.I.	„ 30	TUKE, H. S., A.R.A.	„ 74
FORBES, MRS. E. STAN- HOPE, A.R.W.S.	„ 33, 34	WAITE, THORNE, R.W.S.	„ 75, 76
FOWLER, ROBERT, R.I.	„ 35	WALKER, W. EYRE, R.W.S.	„ 67, 79
FULLEYLOVE, JOHN, R.I.	„ 36, 37	WALTON, FRANK, R.I.	„ 80, 83
GOODWIN, ALBERT, R.W.S.	„ 39, 40	WATERLOW, E. A., A.R.A., P.R.W.S.	„ 71, 87
HAITÉ, GEO. C., R.B.A.	„ 41	WATSON, C. J., R.E.	„ 77, 84
HEMY, C. NAPIER, A.R.A., R.W.S.	„ 42	WEGUELIN, J. R., R.W.S.	„ 81, 88
HERKOMER, HUBERT VON, R.A., R.W.S.	„ 45	WETHERBEE, GEORGE, R.I.	„ 89
LANGLEY, WALTER, R.I.	„ 46, 47	WIMPERIS, E. M., V.P.R.I.	„ 85, 90
LINDNER, MOFFAT	„ 48		
LINTON, SIR JAS. D., R.I.	„ 52		
LITTLE, ROBERT, R.W.S.	„ 43, 51		

WREDDLEY CHALK PIT

W. W. WREDDLEY, PROPRIETOR

W. W. WREDDLEY, P.T.

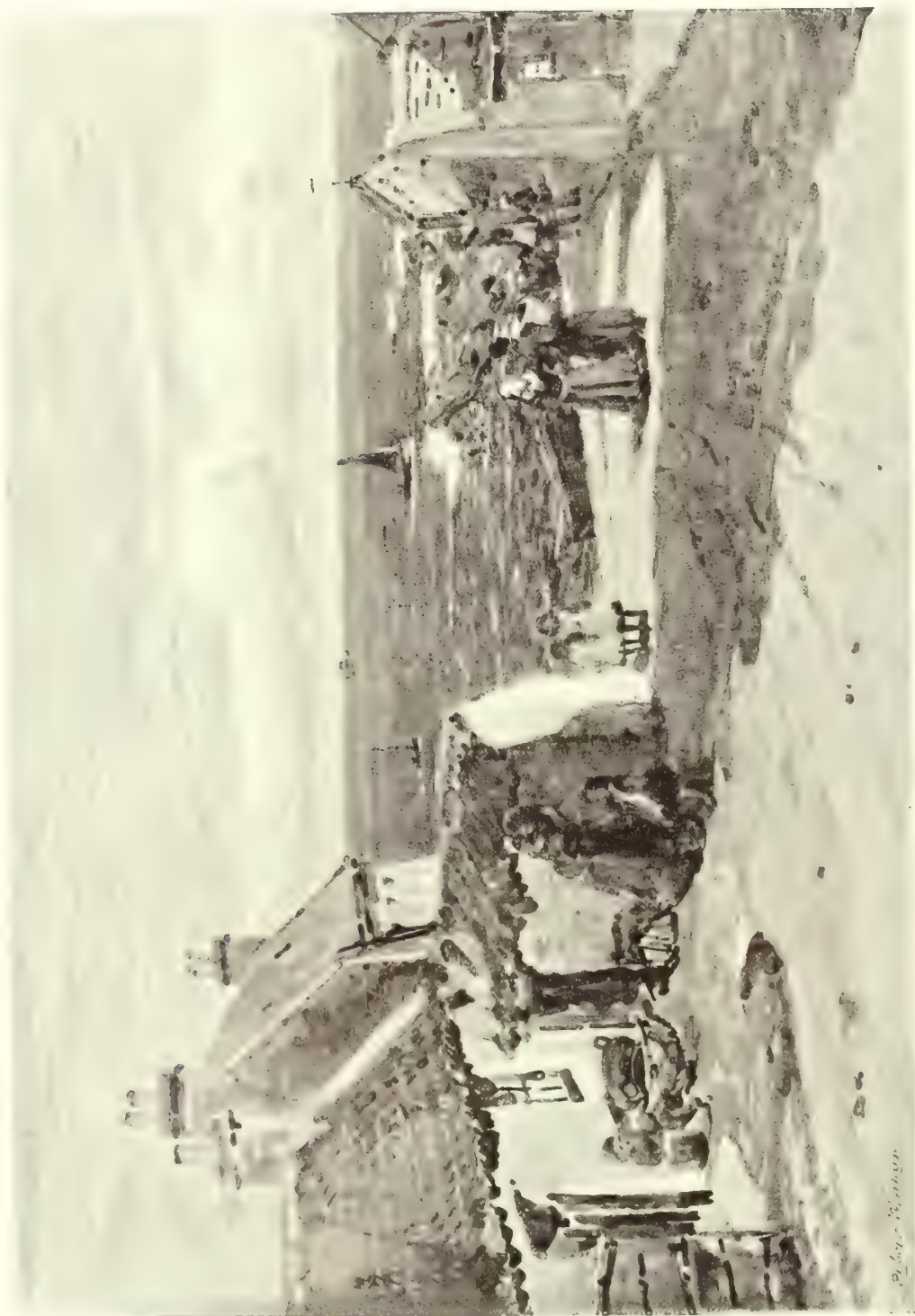






Robert W. Allan

ROBERT W. ALLAN, R.W.S. "Fishing Village, Scotland."



ROBERT W. ALLAN, R.W.S.—“Scotch Fisherman's Home.”

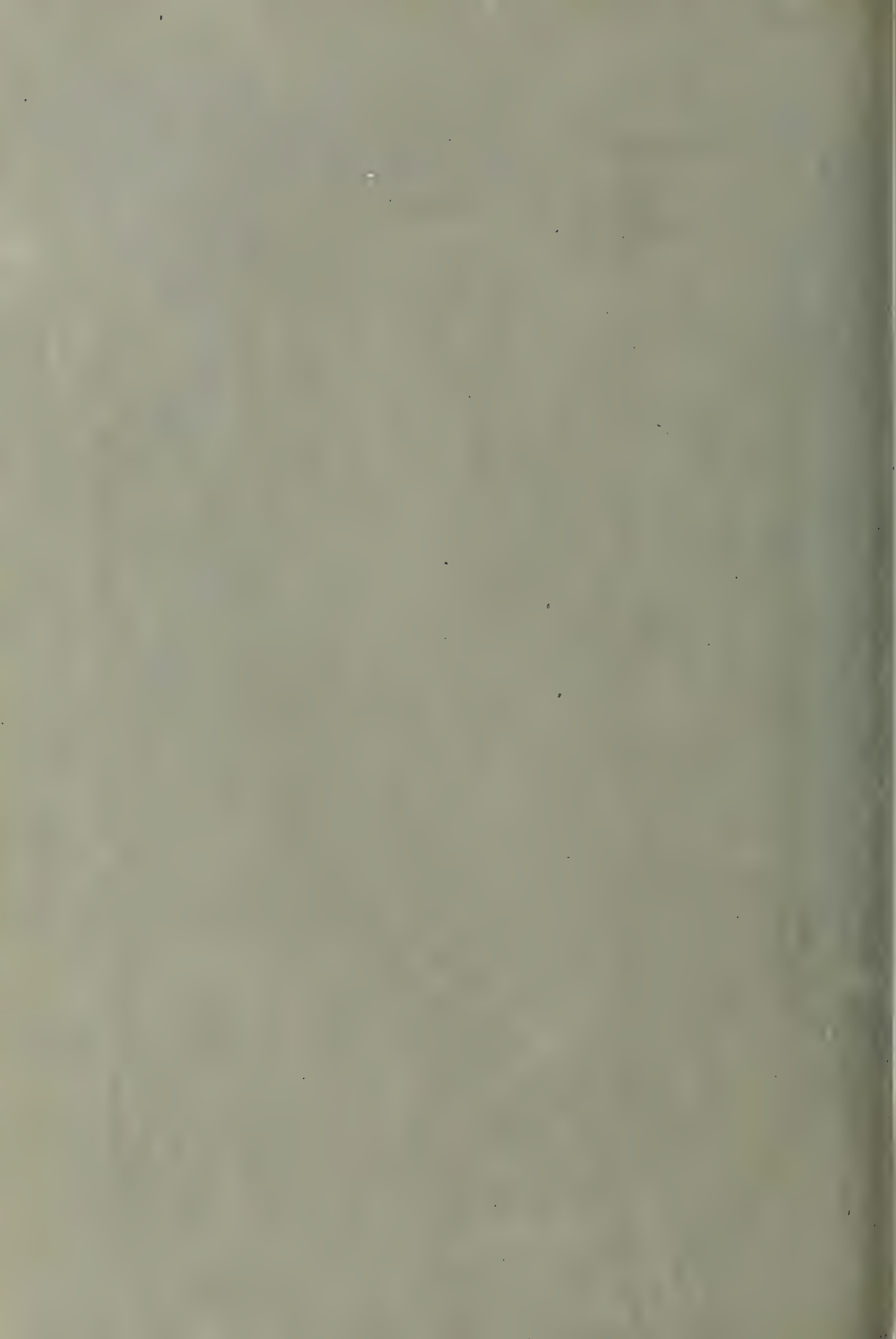
LA VILLAGE STREET KENT

FROM A WATER-COLOURED DRAWING BY

MRS. HELEN VINGHAM, R.A.S.

1881







Mrs. HELEN ALLINGHAM, R.W.S.—"*At Burton, near Brixport, Dorset.*"



WILFRID BALL, R.E. — "*Durham*."

SENNEN COVE, CORNWALL.

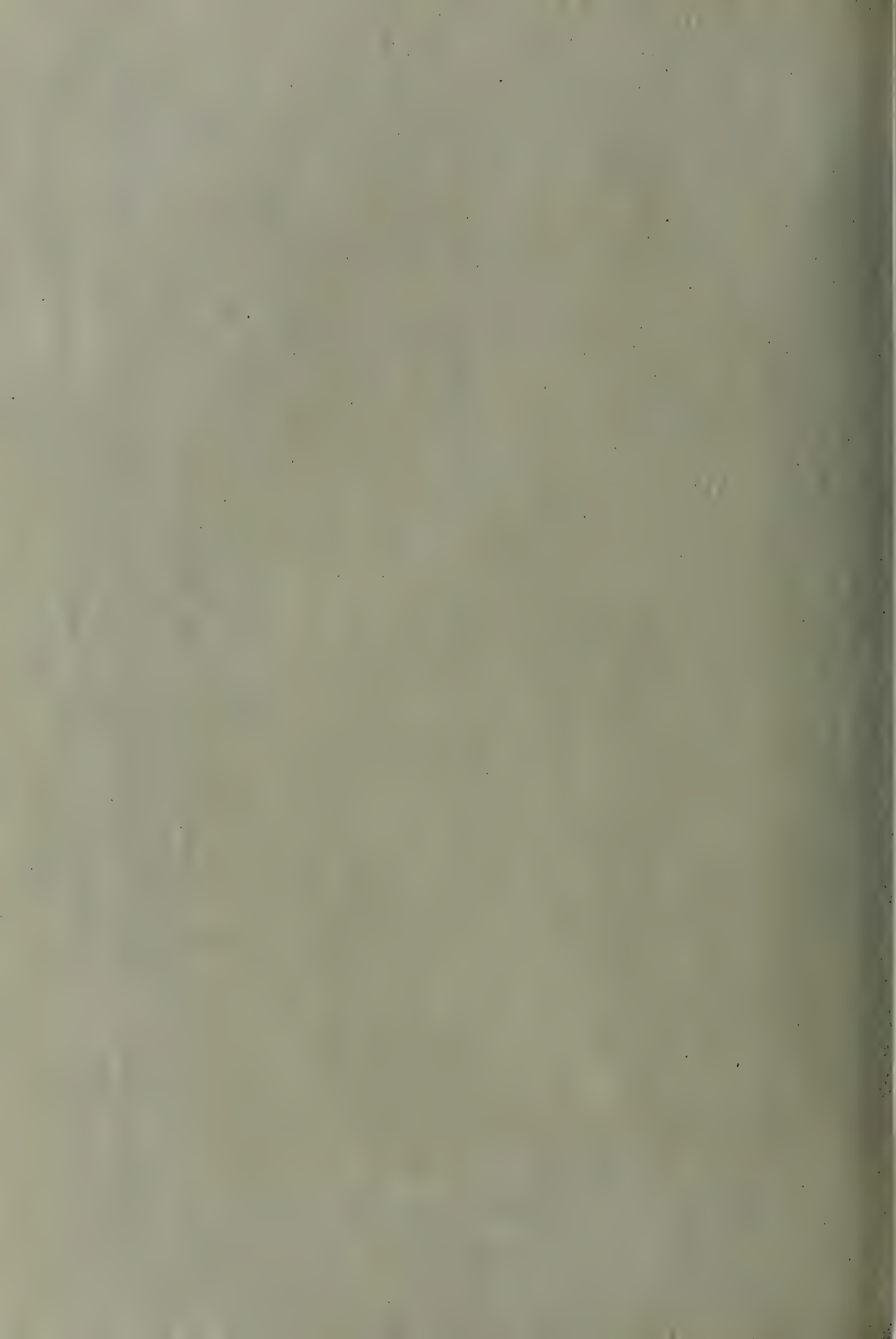
FROM A WATER-COLOUR DRAWING BY

WILLIAM BAILL, R.S.











H. B. BRADZON — "The Cemetery, Cairo."



T. AUSTEN BROWN, A.R.S.A.—*"The Crofter's Byre."*

By permission of William Hunter, Esq.



EDGAR BUNDY, R.I.—"*Memories.*"



GEORGE CLAUSEN, A.R.A., R.W.S., —“*A Child Writing.*”

"MEN THRESHING BEANS"

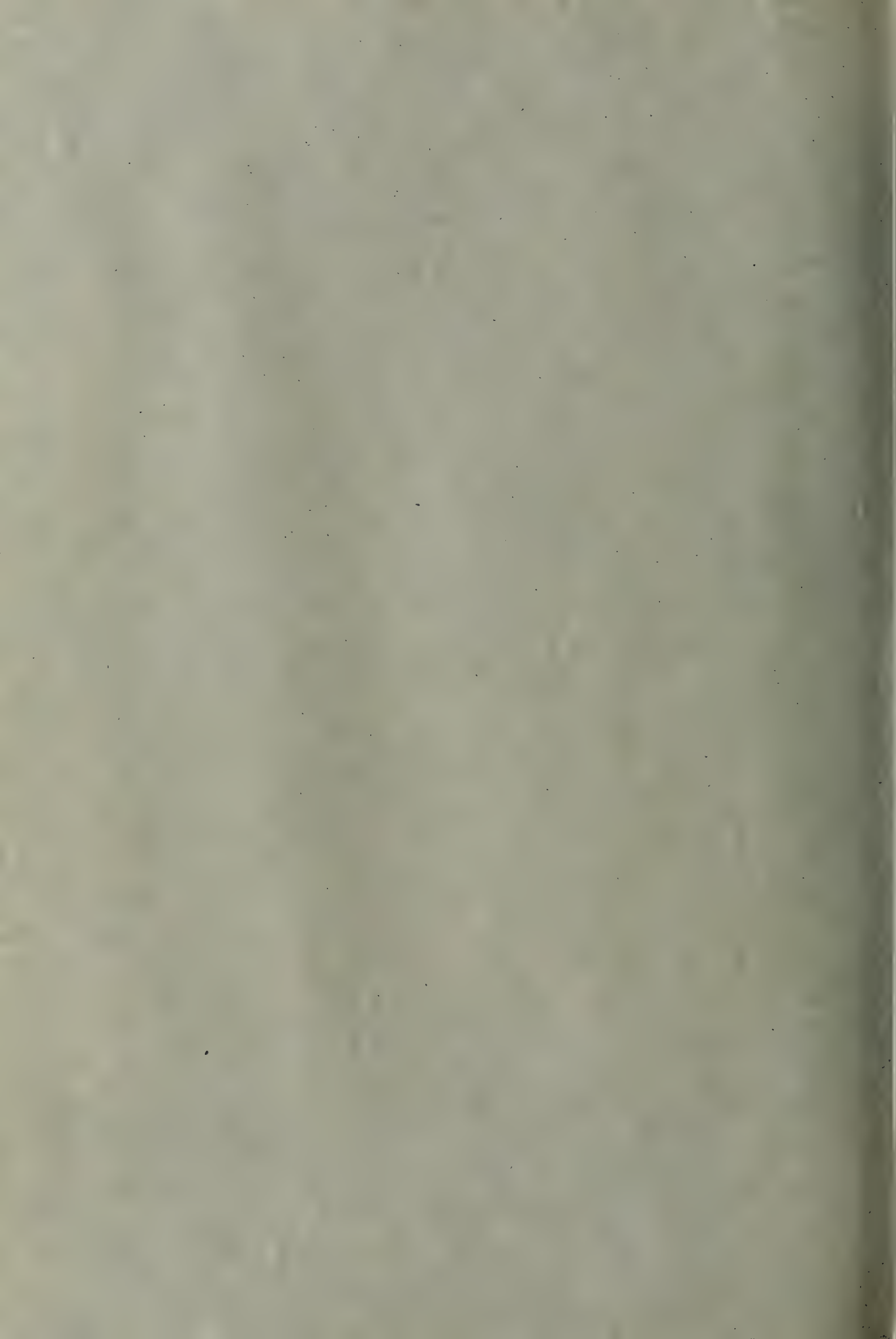
FROM A WATER-COLOUR DRAWING BY
GEORGE CLAUSEN, A.R.A., R.W.S.







S. OLAFSON 1898





F. G. COTMAN, R.I. *"New Eket Bridge, Durham."*
By permission of the artist's estate.



ALFRED EAST, A.R.A.—"*Landscape*."



GEORGE S. ELGOOD, R.I.—"*Medici Gardens, Rome.*"



GEORGE S. ELGOOD, R.I.—"*Villa Lante.*"



BERNARD EVANS, R.I. — "*Leafy June, Fountains Abbey, Yorkshire.*"

"THE CATHEDRAL AND NEW ELVET BRIDGE, DURHAM"

FROM A WATER-COLOUR BY

F. G. COITMAN, R.I.

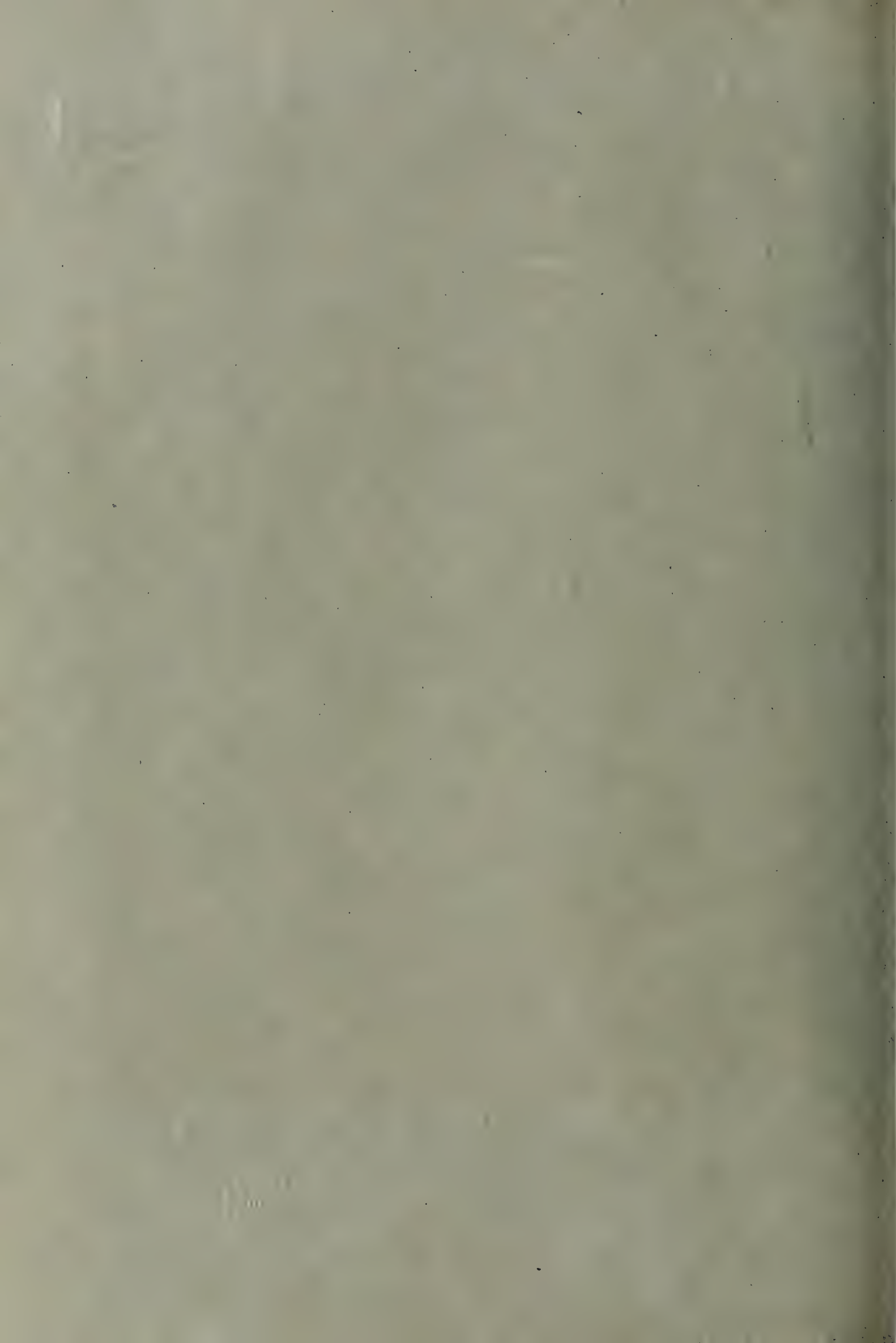
(By permission of Fred Ingle, Esq.)







2. 1891.





MRS. E. STANHOPE FORBES, A.R.W.S. *The Shell*



MRS. E. STANHOPE FORBES—"The Amulet."



ROBERT FOWLER, R.I.—*"The Witch of Atlas."*

By permission of J. H. & Co., Ltd., London.



JOHN FULLEYLOVE, R.I.—“*Roman Bath, Nîmes.*”

"THE SOUTH SIDE OF THE ERECHTHEUM WITH THE
FOUNDATIONS OF THE EARLIER TEMPLE OF
ATHENA POLIAS"

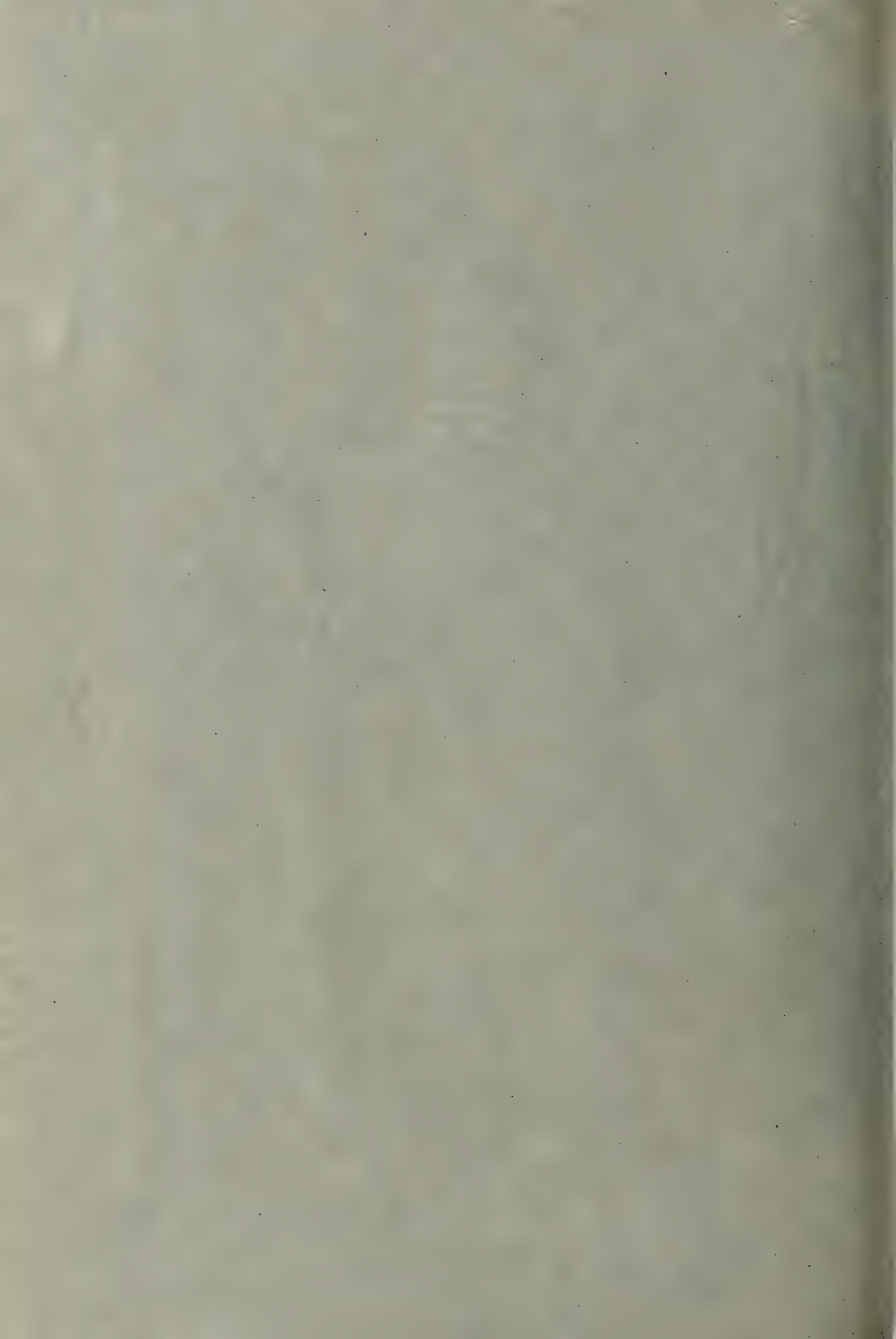
FROM A WATER-COLOURED DRAWING BY

JOHN TUTTENDONE, R.I.





132





ALBERT GOODWIN, R.W.S.—“*The Delectable Mountains*.”

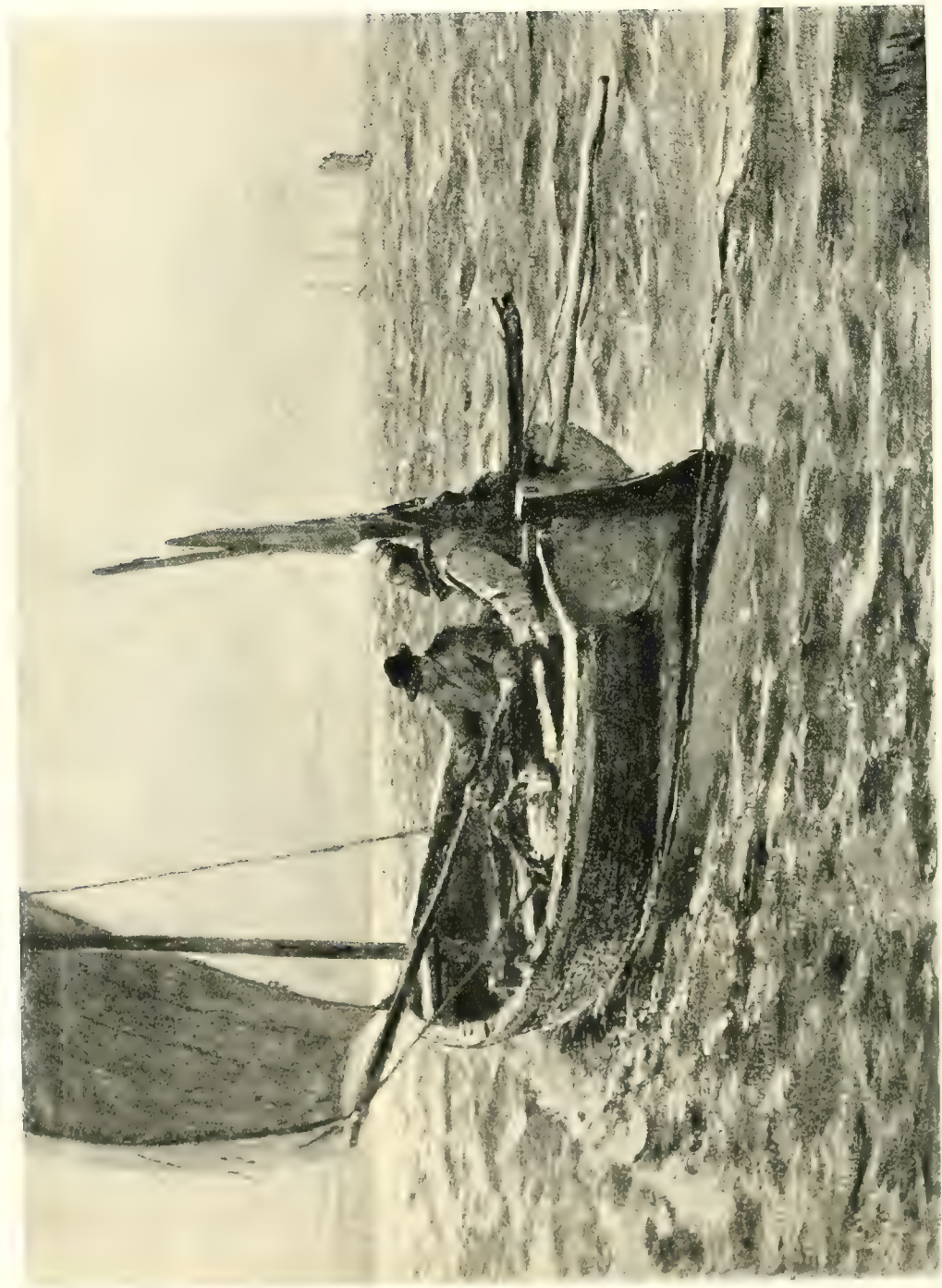
Exposition Universelle, 1889, Paris, France.



ALBERT GOODWIN, R.W.S.—“*Berne*.”



GEO. C. HART, R.B.A.—“A Tidd River.”
By permission of the artist.



C. NAPIER HEMY, A.R.A., R.W.S.—“*Fair Wind*.”

"AF LAMINGTON, ON THE CLYDE"

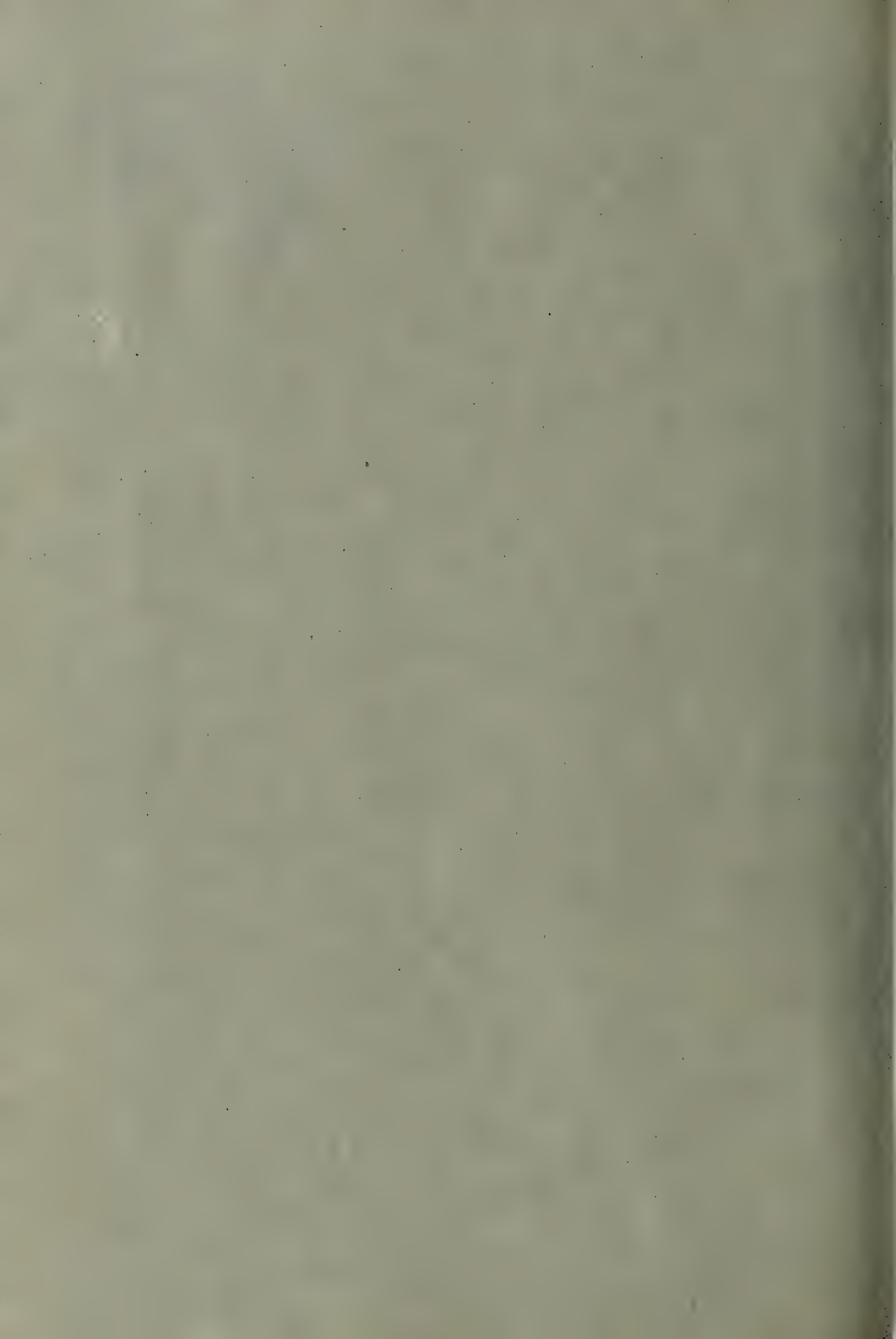
FROM A WATER-COLOUR DRAWING BY

ROBERT LITTLE, R.W.S.











PROFESSOR H. VON HERKOMER, R.A.—“*Weariness!*”

By permission of Humphrey Roberts, Ltd.



WALTER LANGLEY, R.I.—*"After the Storm."*



WALTER LANGLEY, R.L. "Waiting for the Bats."



MOFFAT LINDNER—"On a Dutch River."

"HARROWING"
FROM A WATER-COLOUR DRAWING BY
SIR FRANCIS POWELL, P.R.S.W., R.A.S.
(The Harrow, 1880)





11



R. LITTLE, R.W.S.—"*Frère Gaston, Caudebec.*"



SIR JAMES D. LINTON, R.I.—*"Shylock and Jessica."*

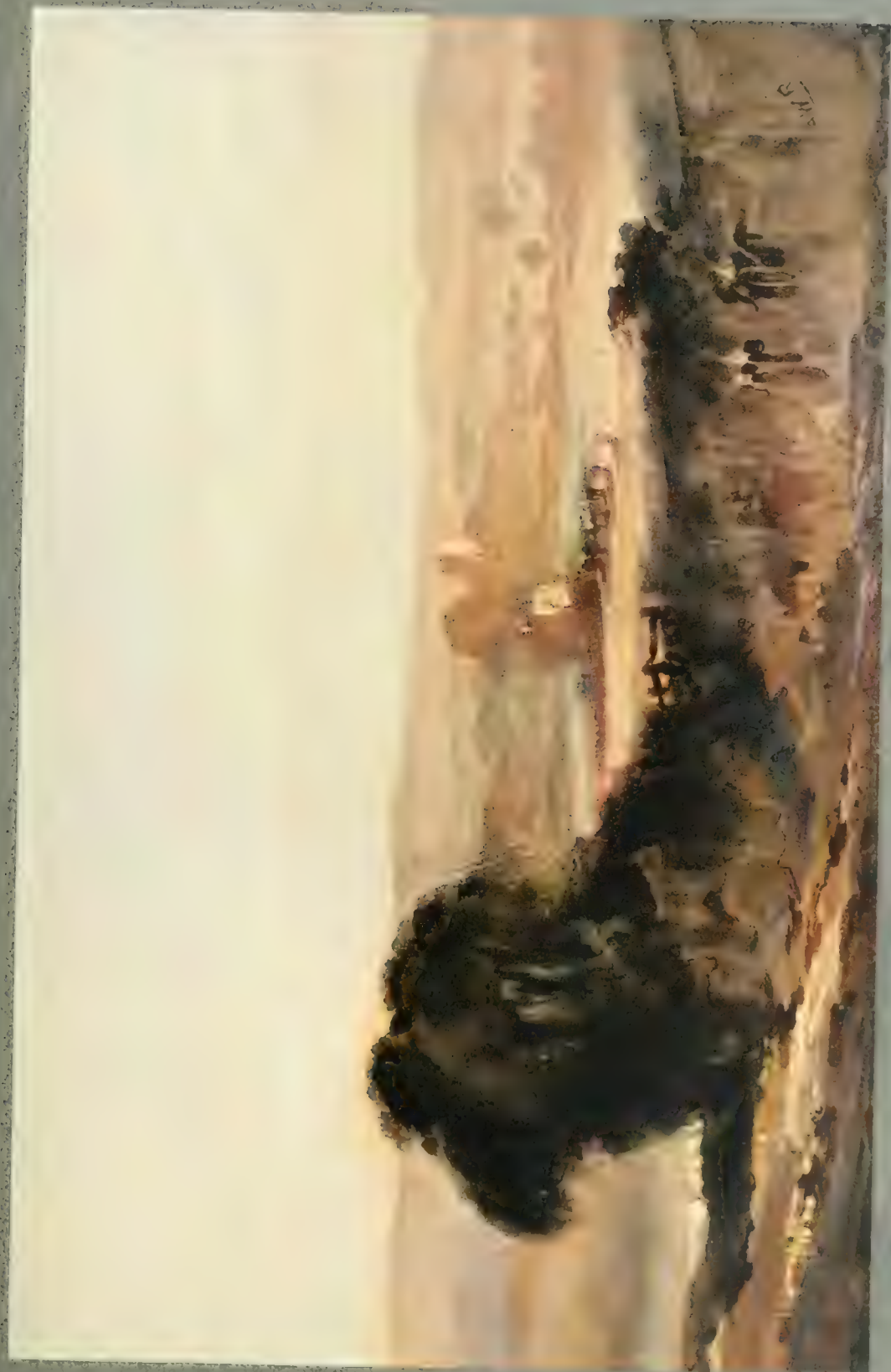
“NEW PTERODACTYL, DISSECTED”

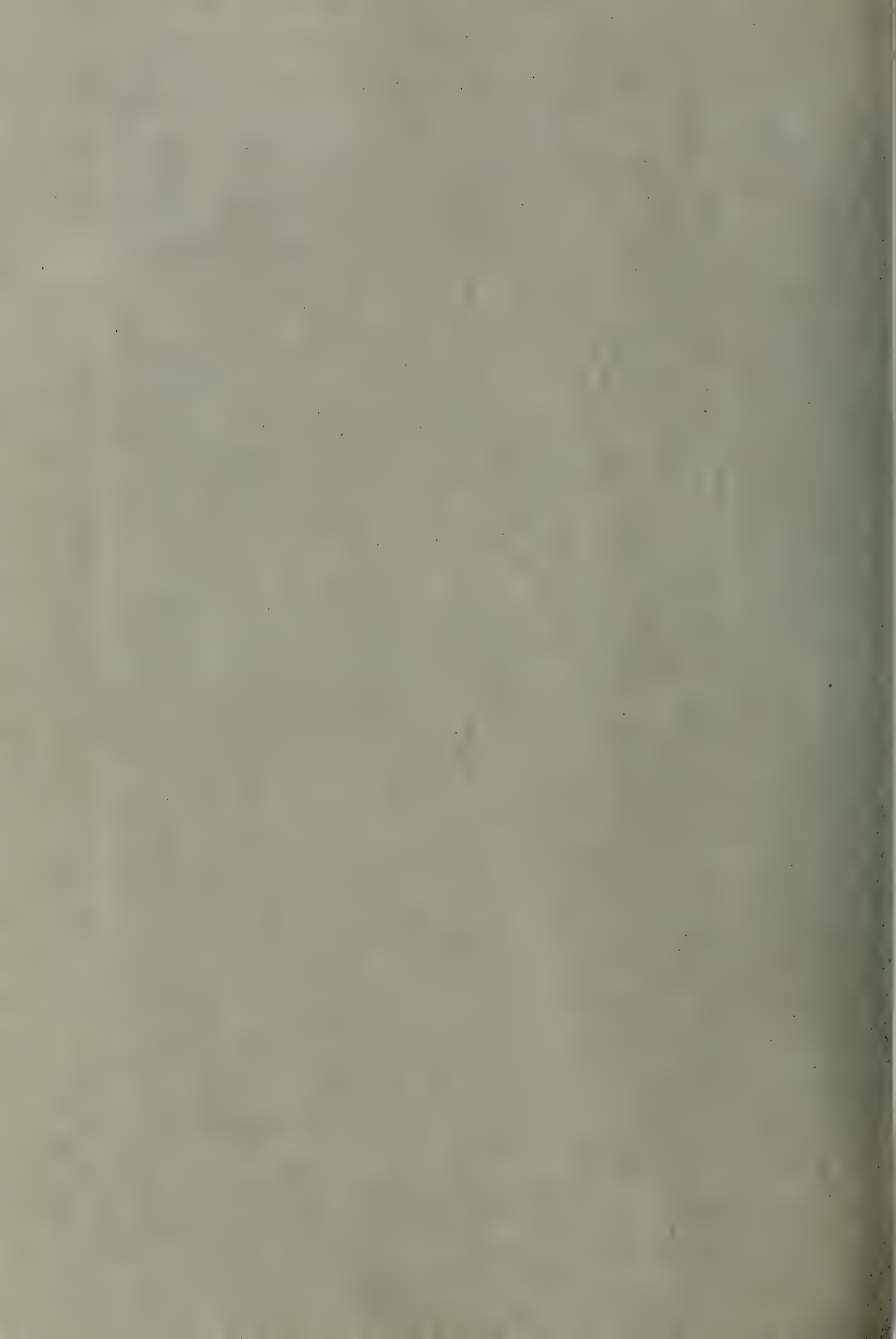
FROM A WING OF THE NEWARK

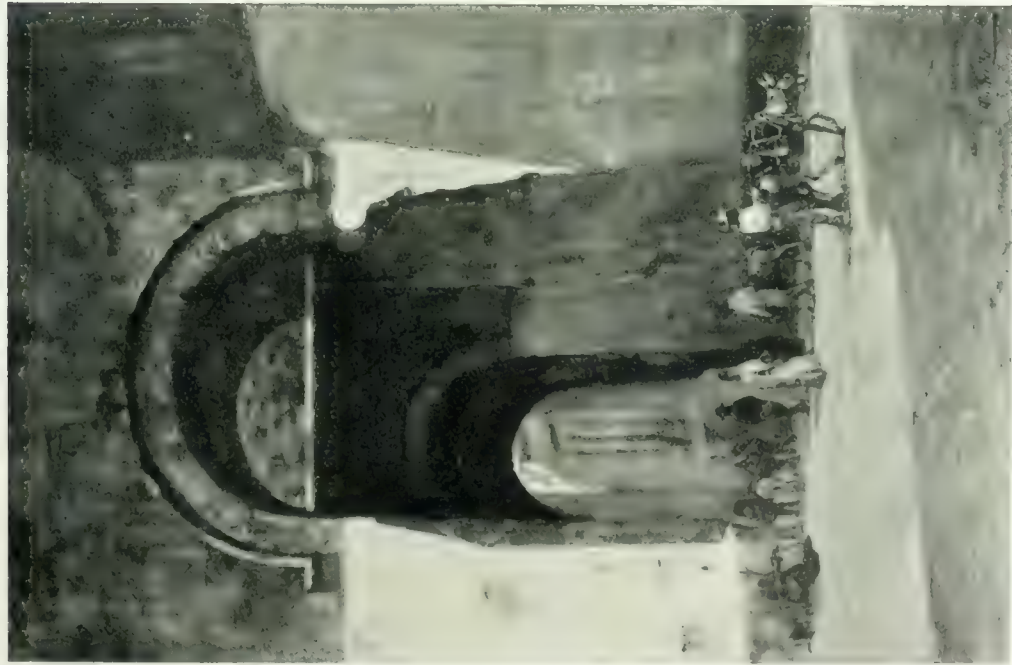
ALBERT W. BULL











ALEX. MACBRIDE, R.I., R.S.W.

"Porta di Scuola, Cremona."



"Early Spring."



HERBERT MARSHALL, R.W.S.—“*Piccadilly*.”

"Not for Neptune thought
Lining a sea-horse, thought - funny
What Clasp of Imagination in the thought of an

FROM "WINTER OF THE DREAMING"

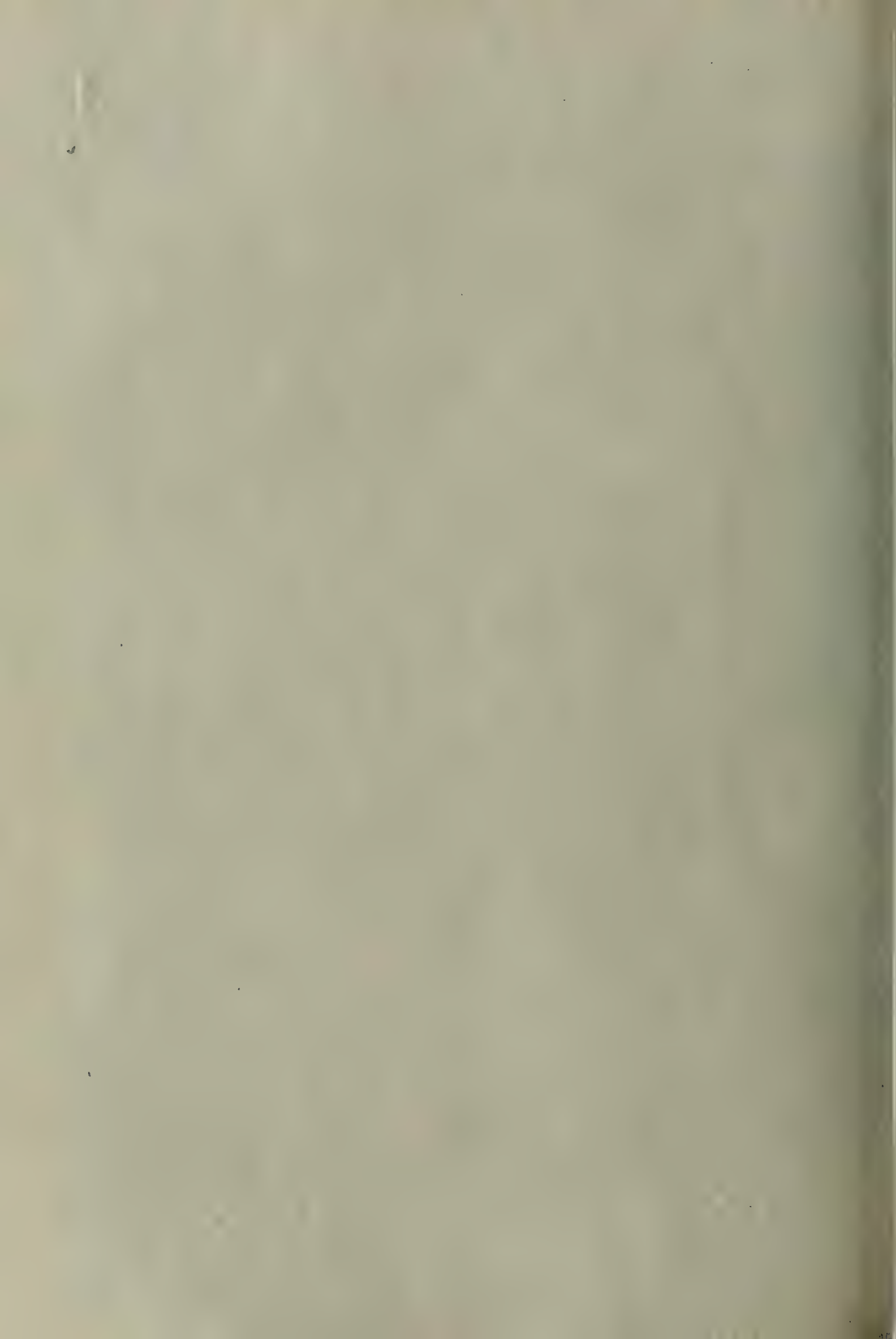
BYAM SHAW, R.I.

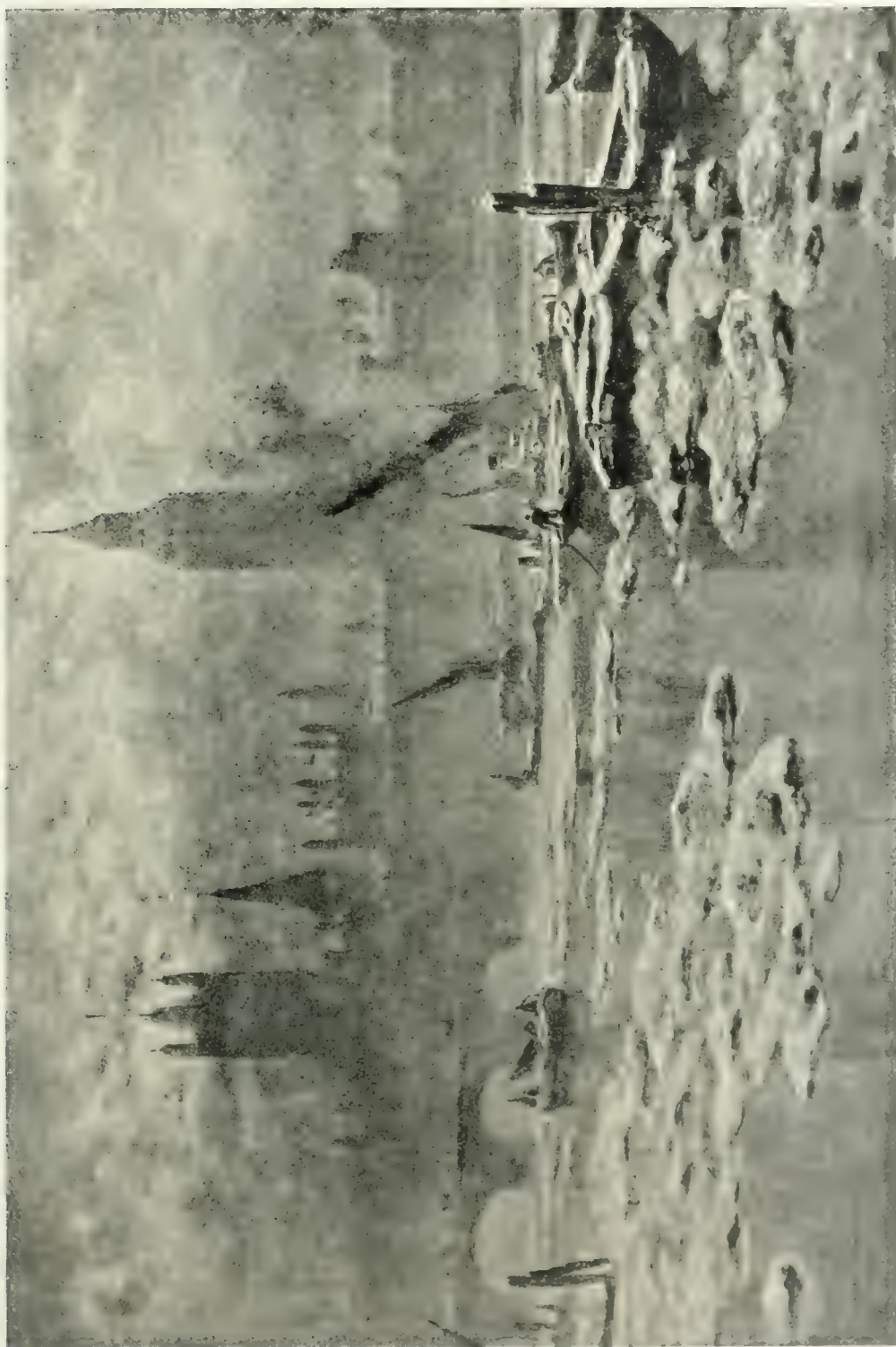






57

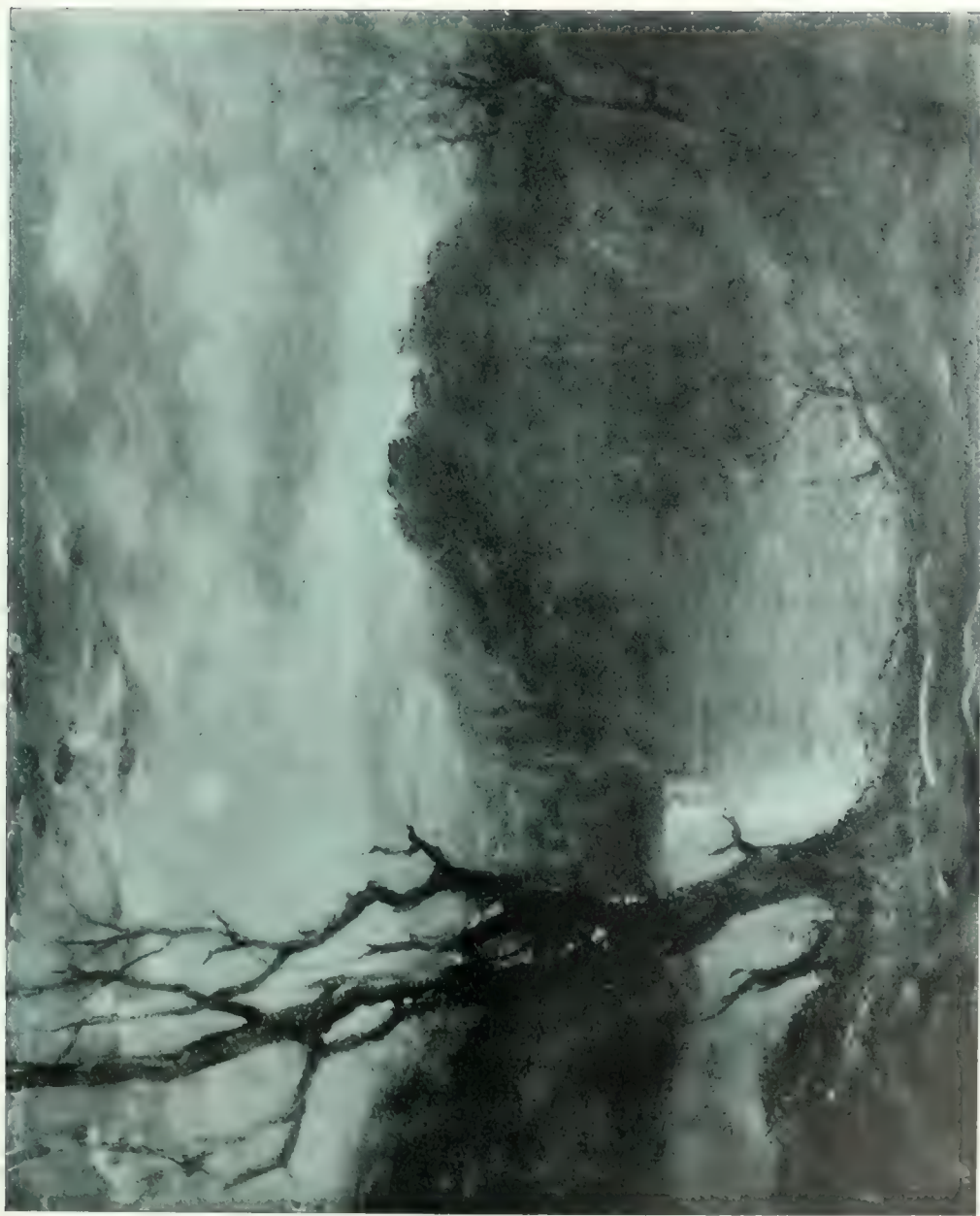




HERBERT MARSHALL, R.W.S., "*A Frozen Highway*."



CLARA MONTALBA, R.W.S.—“*A Winter Day, Venice.*”



R. B. NISBET, R.L., A.R.S.A. - "Moonlight Landscape."



J. W. NORTH, A.R.A., R.W.S.—“Wild Clematis in Early Spring.”

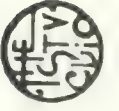
By permission of Humphrey Roberts, Esq.

"BLONDE COMME LES BLÉS"

FROM A WHITE-COLORED PLYING, BY

LIONEL SMITH, M.A., M.P.

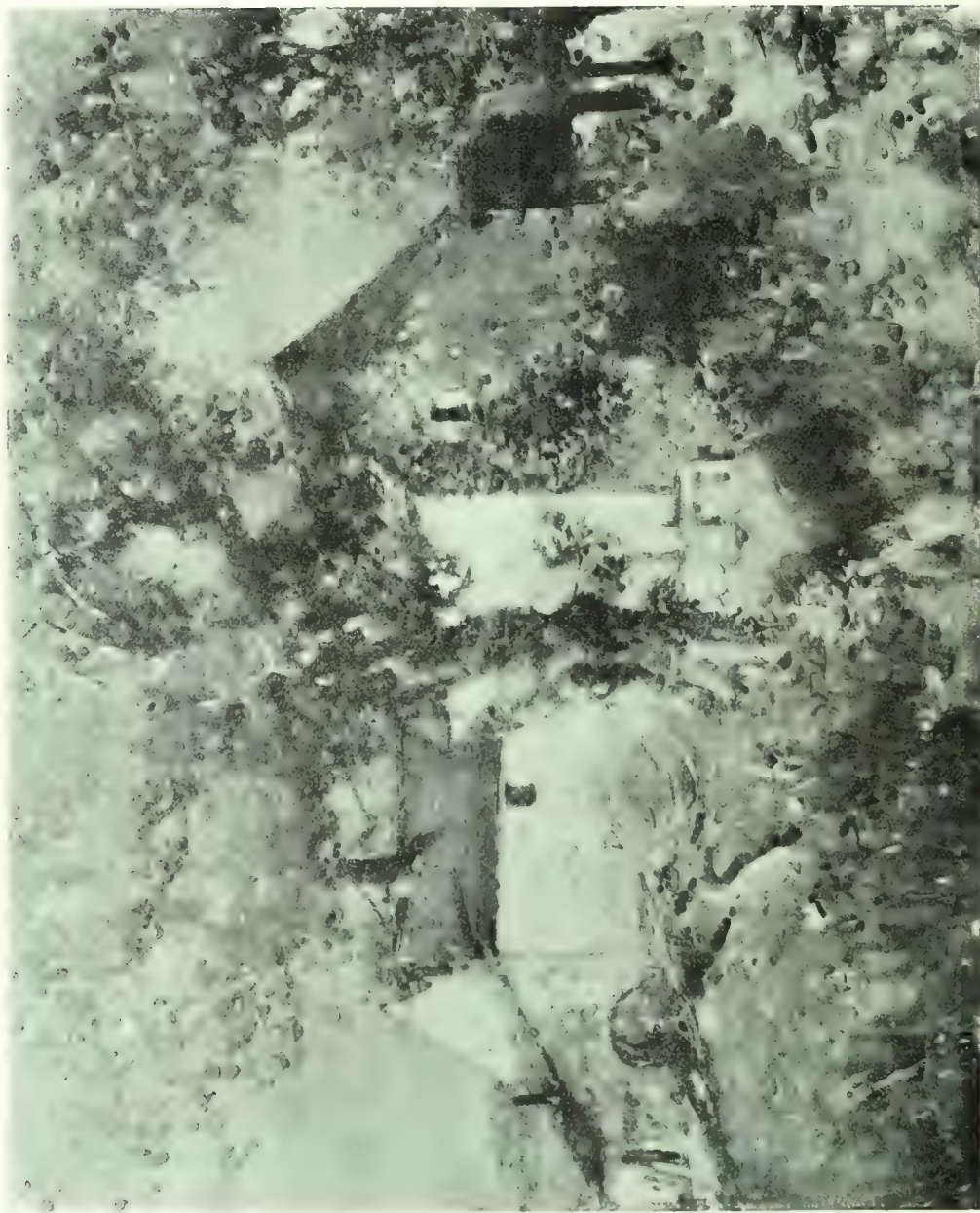
THE UNIVERSITY OF CHICAGO



63



JAMES PATERSON, A.R.W.S., A.R.S.A.—“*Edinburgh Castle.*”



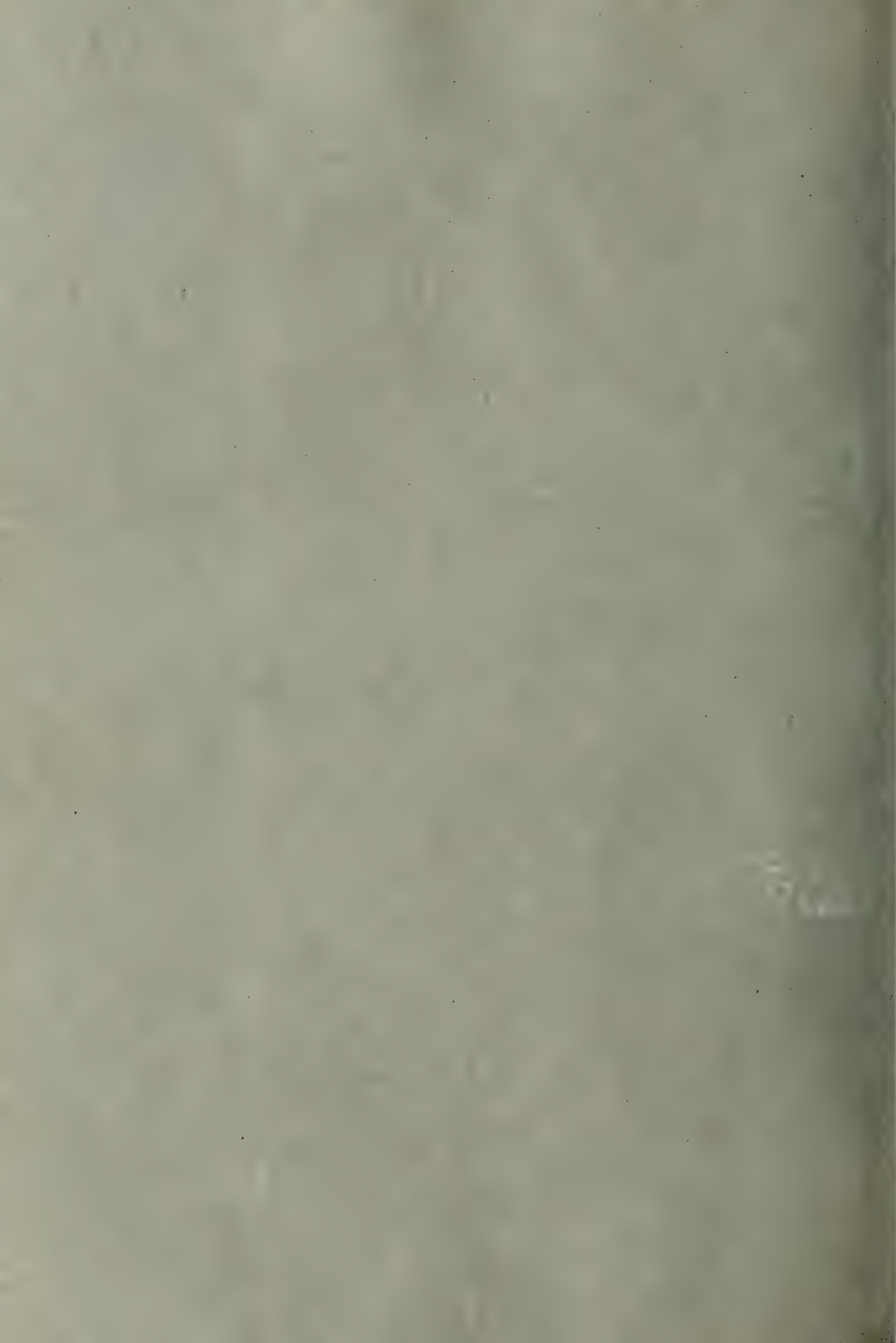
JAMES PATERSON, A.R.W.S., A.R.S.A.—“*Hastings Mill.*”

"RISSÉ! WOODLANDS"
FROM A WATER-COLOR DRAWING BY
W. TYRE WALKER, R.A.S.
(The "Rissé" is a "Rissé" and a "Rissé")











SIR FRANCIS POWELL, R.W.S., P.R.S.W.—*"Springtime in Essex."*
By permission of the artist's estate.



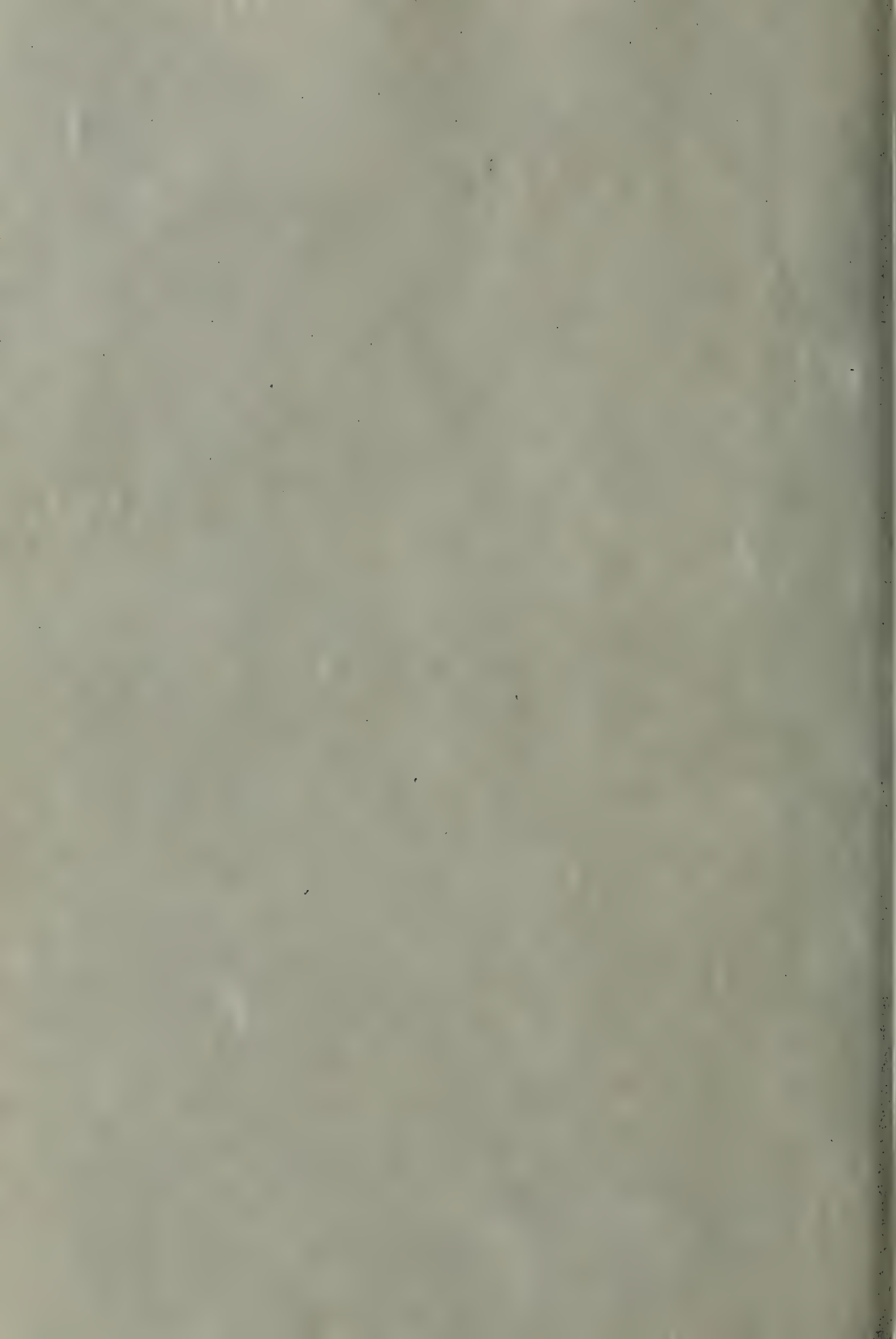
BYAM SHAW, R.I.—“*The Outcast.*”

BRINGING HOME THE IDEAS
FROM A WATERCOLOR DRAWING
TO A WATERCOLOR A DAY PAPER











L. L. THOMPSON, R. L. "Holyhead Mountain."



H. S. TUCKER, A.R.A.—“On the Foreyard.”

By permission of J. A. Freeman, Esq.



THORNTON WATT, R.W.S.—“The Downs above Hordings.”



T HORNE WAITE, R.W.S. — "*Corufield at Aldborough.*"

"IN THE MIDS OF LIFE..."

FROM A WATER-COLOR DRAWING BY

C. E. WATSON, R.F.











W. EYRE WALKER, R.W.S. — "Over a North Country Common."

The Common of St. Peter's, York, England.



FRANK WALTON, R.I.—“Trois Laux, Alderney.”

"THE MARSH-KING'S DAUGHTER"

FROM A WATER-COLOR DRAWING BY

J. R. WEGUELIN, R.W.S.











C. J. WATSON, R.E. — "*Market Day, Richmond, Yorks.*"

"THE MARKET CART"

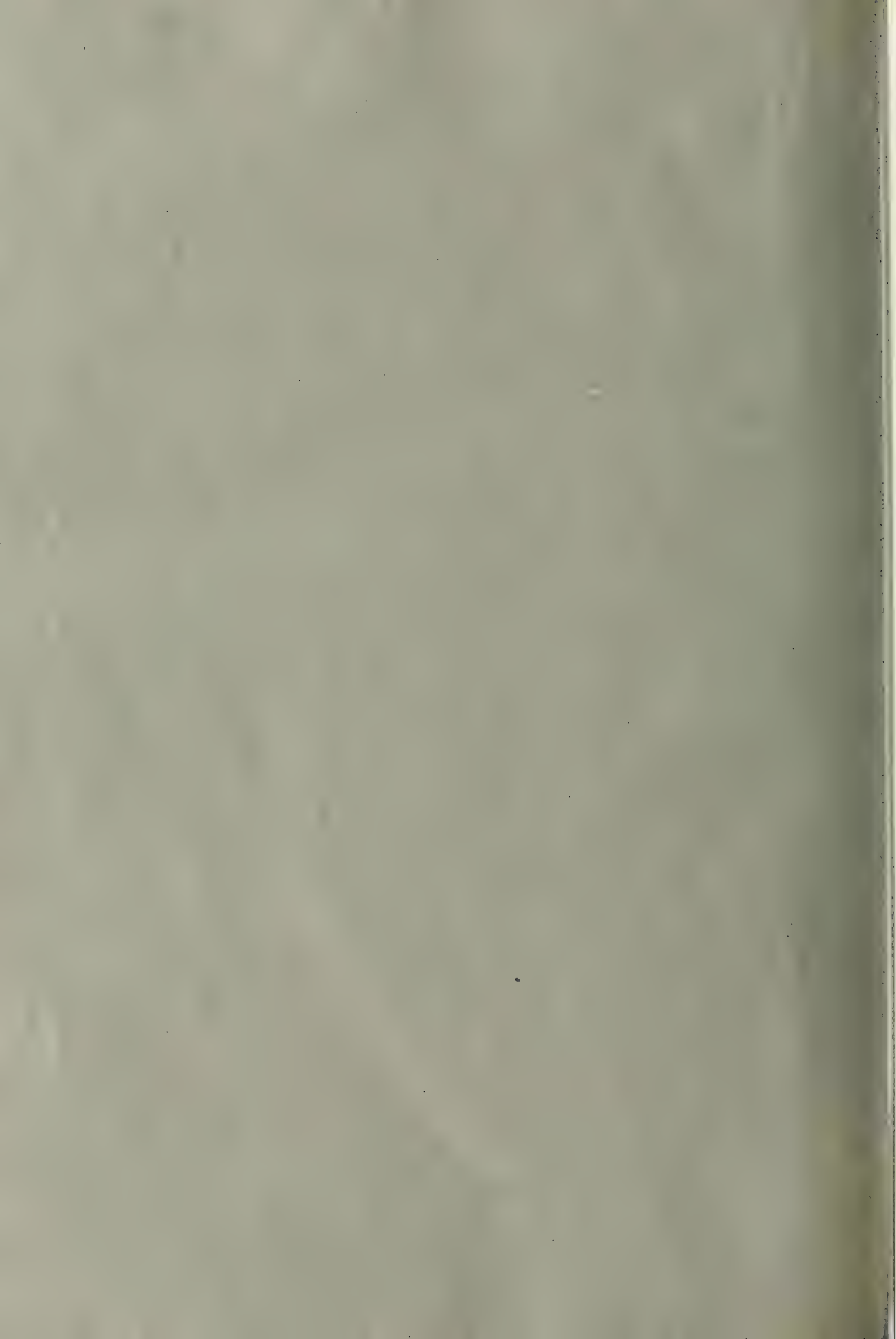
FROM A WATER-COLOUR DRAWING BY

L. M. WILKINS, A.R.S.W.











E. A. WATERLOW, A.R.A., P.R.W.S.—*"In Picardy."*



J. R. WEGELIN, R.W.S.—“*Racing Nymphs*.”





E. M. WINDERIS, V.P.R.I.—“*A Sussex Lane.*”





N
1
S9
v.20-22

Studio international

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY
